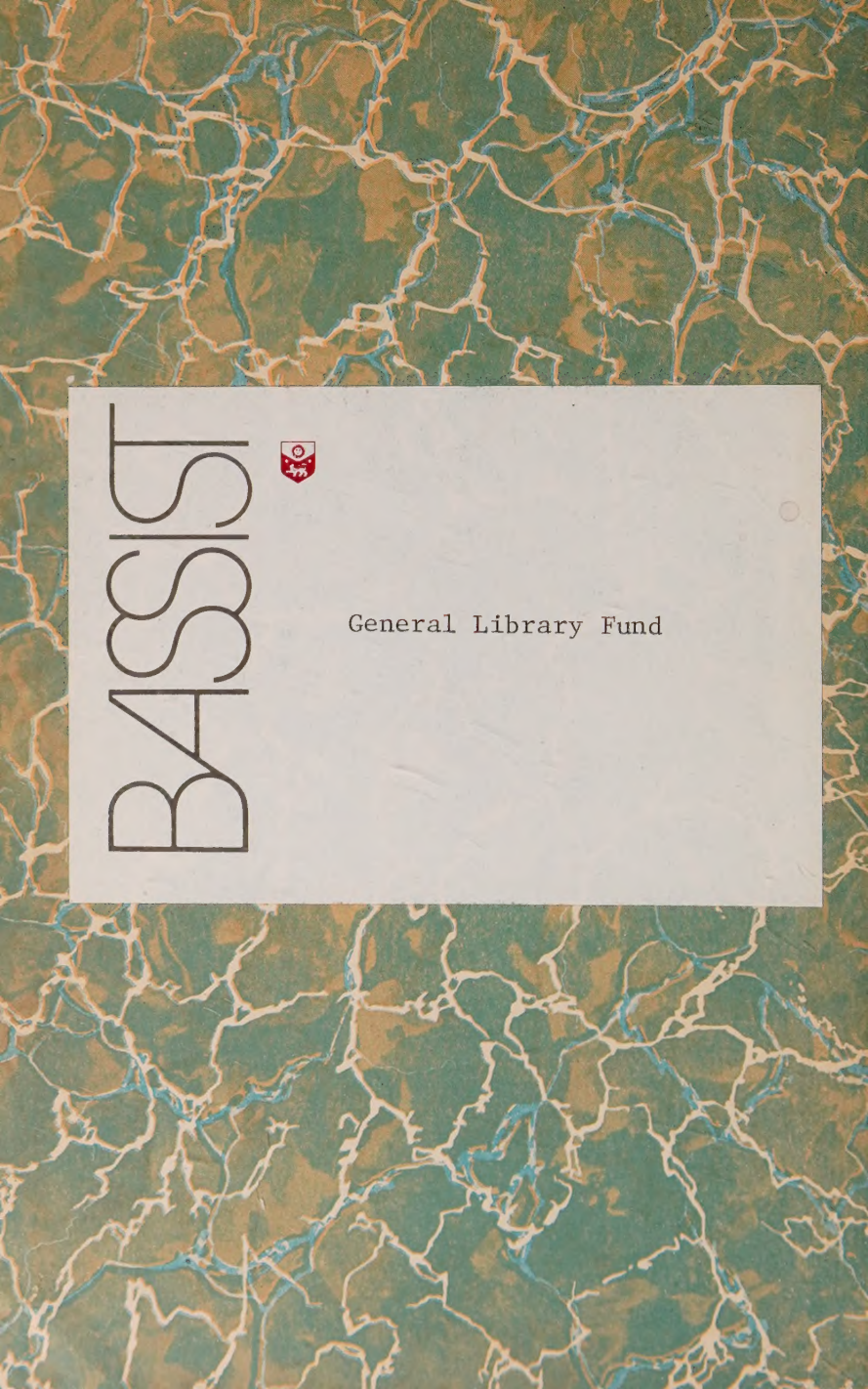
SEWING FOR PROFIT

WOMAN'S INSTITUTE
of Domestic Arts & Sciences
SCRANTON, PA.



General Library Fund

Digitized by the Internet Archive
in 2024

https://archive.org/details/sewingforprofitd0000woma

SEWING FOR PROFIT

THE DRESSMAKER AND TAILOR SHOP
SPECIALIZING IN SEWING

LIBRARY OF
B.C.
BAPTIST COLLEGE

16D

THE WOMAN'S INSTITUTE
OF DOMESTIC ARTS AND SCIENCES
SCRANTON, PA.

46.2
W72sp

THE BASSIST LIBRARY

4647

The Dressmaker and Tailor Shop: Copyright, 1924, by INTERNATIONAL EDUCATIONAL PUBLISHING COMPANY.

Specializing in Sewing: Copyright, 1929, by INTERNATIONAL EDUCATIONAL PUBLISHING COMPANY.

Copyright in Great Britain

All rights reserved

Printed in U. S. A.

INTERNATIONAL TEXTBOOK PRESS
Scranton, Pa.

71149

PREFACE

Any woman who plans to engage in the dressmaking business is naturally desirous of contact with other women who have "been through the mill," so to speak, for in the light of their experience she is just so much better able to judge as to the best methods to follow with regard to her own venture.

The Dressmaker and Tailor Shop, which forms the beginning Section of this text, stands quite in this relation to the woman who is the least uncertain as to how to go about her undertaking. It is replete with the type of information a woman who is going into business so greatly needs, including, as it does, the points that enter into every-day business, the sort of practical suggestions that help so much to forestall expensive practices and vain regrets. From the vantage of actual experience, it discusses such important details as location, equipment, purchase of supplies, selection of fashion publications, business matters, the efficient planning of work, and the tactful handling of customers, everything, in short, that contributes to an efficient and smooth running organization.

Besides the full-time professions of dressmaking and tailoring, there are many branches of needlework and many special services in the nature of dressmaking that give exercise for special talents and provide independent work of a profitable nature. Discussion of these forms the text of the Section, *Specializing in Sewing*, including advice as to how to market products or services, the easiest, most direct, and most businesslike approach, how to set prices, and how to deal with the points peculiar to each type of work, all of which anticipate questions and set uncertainties at rest.

In looking over the text, you will be delighted with the extent and variety of the articles that are illustrated and described, articles that you can make and sell to advantage, guided by the suggestions for popularizing them and making them attractive and salable. The extent and practical nature of the suggestions given throughout make this text one of special helpfulness.

If you prefer offering some special service to making things for sale, you will find that the opportunities for the woman, trained in dressmaking work, are quite as varied as you could desire. You have but to glance through the remaining pages to find your imagination kindled to all sorts of interesting possibilities.

Besides plain sewing at home or sewing by the day, there are many dignified types of work, most of them of a more or less professional character, and these permit of being adjusted very easily to the requirements of the woman who must earn what she can in the time allowed by other interests. Whether she chooses to conduct a cutting and fitting service, to act as a visiting consultant, or to follow any one of the numerous avenues that are open to her, she will find here definite plans for conducting her work to the mutual advantage and satisfaction of her customers and herself.

There still remains another field for the woman who sews, the commercial position with stores, pattern companies, and fabric manufacturers, a promising field whose possibilities are constantly being discovered and enlarged. Discussion of this type of position and its requirements completes the text and provides a topic of special interest to every woman who looks to her needle for advancement and financial independence.

CONTENTS

THE DRESSMAKER AND TAILOR SHOP

Pages

WOMAN'S OPPORTUNITY 1, 2

THE DRESSMAKER SHOP 2–58

SELECTING A LOCATION 2–5

The Home Shop—The Dressmaker Shop—The Down-Town Location—Locating on Upper Floors in Buildings—Locating in Department Stores—Important Features About Buildings.

CHOOSING A NAME 5, 6

ROOMS AND THEIR EQUIPMENT 6–11

Reception Room—Fitting Room—Workroom.

FINDINGS 11, 12

Economy in Purchasing—Economy in Use—Securing Up-to-Date Findings.

STATIONERY AND OTHER PRINTED MATTER 12–17

Letterheads—Envelopes—Billheads and Statements—Business Cards.

FASHION PUBLICATIONS 17, 18

Value of Magazines—Selection of Magazines—Economy in Subscriptions.

INFORMATION ON BUSINESS MATTERS 19–30

Establishing Credit—Cash Purchases—Opening and Maintaining a Bank Account—Bank Balance—Accounting—Overhead Expense—Inventory—Net Profit or Loss—Income Tax—Insurance—Arrangement of Stock—Discounting Bills.

THE DRESSMAKER AND HER WORK 30–38

Personal Appearance—Planning of Work—Conserving Energy—Importance of Helpers—Management of Employes—Wages of Employes—Self-Analysis—The Eternal Why—Problem of Competition—Duplicate Patterns.

THE DRESSMAKER AND HER CUSTOMER 38–44

Courtesy to Customers—Accommodation of Customers—Educating Customers in Styles—Individual Styles—Regular Customers—Guarding Customers' Interests—Cooperating With Customers.

PROCEDURE IN GARMENT MAKING 45–53

Use of Measure Slip—Customer's Personal Record—Measuring Material Furnished by Customers—Memorandum of Supplies—Garment Fitting—Importance of Keeping Appointments.

Pages

ADDITIONS TO DRESS.....53, 54
Accessories of Dress—Dress Foundations—Selling Articles on Commission.

DELIVERY OF WORK.....55, 56
Packing a Garment—Packing Boxes—Scraps of Materials.

DRESSMAKERS' CHARGES.....57, 58

THE TAILOR SHOP.....59, 60

SPECIALIZING IN SEWING

REQUIREMENTS FOR SUCCESS..... 1, 2
Variety of Phases—Importance of Business Methods—Importance of Proper Marketing.

MAKING A SUITABLE SELECTION..... 2, 3
Choosing a Special Product—Choosing a Special Service—Factors Governing Selection.

MARKETING YOUR SPECIALTY..... 4–12
Reaching Your Market—Setting Your Price—Displaying the Right Attitude.

ARTICLES THAT CAN BE MADE FOR SALE.....12–57
Variety of Selection—Clothing—Lingerie—Children's Clothes—Maternity Clothes—House Dresses, Smocks, and Aprons—Uniforms—Burial Dresses—Men's Garments—Fancy-Dress Costumes—Household Articles—Embroidered Linens—Lamp Shades—Pillows and Cushions—Curtains and Draperies—Slip Covers for Furniture—Hand-Made Rugs—Bedspreads—Miscellaneous Household Articles—Novelties and Accessories—Handkerchiefs—Flowers and Boutonnières—Bags—Scarfs—Boudoir Accessories—Shower Gifts—Dressing Dolls—Soft Toys.

SPECIAL SERVICES.....57–86
Varied Possibilities—Plain Sewing at Home—Sewing by the Day—Altering Patterns—A Cutting and Fitting Service—Developing Muslin Models—Copying Garments—Remodeling and Refitting Garments—A Mending Service—Dyeing—Planning and Making Entire Wardrobes—Embroidering and Beading—Monogramming to Order—Hand Hemming and Hemstitching—Machine Hemstitching and Picoting—Smocking—Quilting—Making Patchwork Quilts, Negligées, and Pillows—Making Buttonholes—Teaching and Consulting Service—A Congenial Field—Sewing Classes for Children—Sewing Classes for Adults—Organizing Sewing Clubs—Visiting Consultant—Commercial Positions—Varieties and Advantages—Demonstrating—Demonstrating as a Profession—Conducting Occasional Demonstrations—Making Dresses for Display Purposes—Doing Altering in a Store.

THE DRESSMAKER AND TAILOR SHOP

WOMAN'S OPPORTUNITY

1. Perhaps no person is so well-equipped to earn a livelihood or advance in her chosen work as the woman who is proficient in dressmaking and tailoring. Both of these professions, as they may well be called, offer opportunities, the importance of which cannot be comprehended until a person has actually entered them. Just how to start in business, even in a modest way, and then carry it on successfully, is generally a perplexing matter for any one; and especially is this the case with those women who are not thoroughly familiar with business methods.

2. The field for a woman posessing a knowledge of sewing and garment construction is practically unlimited. Whether to engage in business on a small scale or on a large one, whether to conduct a dressmaking and tailoring establishment or simply a dressmaker shop or a tailor shop, or whether to specialize in sewing in some other way, as, for instance, sewing by the day, acting as a visiting consultant, engaging in community sewing, or conducting sewing classes, are factors that must be decided by the woman herself; each particular branch depends on a person's taste, skill, ambition, capital, and possible clientele. Of course, as is true of any business, there must always be considered the

competition brought about by others engaged in the same pursuits; yet there is this thought to help inspire: the woman who conducts her business honorably and efficiently and produces what people want will always meet with success, whether her business be conducted on a small or on a large scale.

3. It is the purpose of this Section to help point the way to a business career—to give facts that will make clear the manner in which a woman should proceed to get the best out of her sewing knowledge so far as business is concerned. The greater part of the discussion deals with the dressmaker shop, and includes the various factors that enter into every-day business procedure, as well as many points that have been learned from actual experience to be of great value to the dressmaker. Then comes information relative to the tailor shop and the various other methods of specializing in sewing. All this should assist the dressmaker or the tailor greatly and smooth the way for excellent results if to it she is willing to add persistent, conscientious endeavor.

THE DRESSMAKER SHOP

SELECTING A LOCATION

4. As has been pointed out, a woman possessing a knowledge of sewing and garment construction may follow any one of several ways in putting that knowledge into practical use; and it is always well for her to be governed in what she decides to do by her preference for the kinds of work that will be required of her, as well as by her ability to do them, for she will make the greatest success of the work that she likes best and that she can do best. Likewise, it will be well for her to remember that if the field for work along the lines she prefers is not large enough, she should arrange to include other things in order to keep herself and, if possible, her helpers busy.

5. The Home Shop.—If a woman wishes to establish a dressmaking business, it is often advisable for her to carry on her work in her home. In fact, a dressmaker frequently finds it very satisfactory to sew at home, doing only order work with mate-

rials furnished by her customers This method of going into business is especially practicable for a woman who feels that she is a qualified dressmaker but is without experience and sufficient capital to open a regular dressmaker shop. By starting in a small way and making the best of the opportunities that are presented from time to time, many dressmakers forge ahead and soon become owners of shops of which they may well be proud.

In the beginning, it is not usually necessary to employ any helpers. But as business grows, assistants may be added who will do the less exacting work and leave the owner more free time for the fitting and important finishings.

6. The Dressmaker Shop.—If it is definitely decided to conduct a dressmaker shop, by which is meant an establishment designed especially for dressmaking as distinguished from sewing in the home, the location is undoubtedly the first feature to which most thought must be given. Generally, the location of a dressmaking establishment depends on the amount of capital available for investment in the business. While it is desirable always to locate in a neighborhood frequented by women or convenient to their homes, business, clubs, or other centers where they are likely to congregate, no dressmaker should attempt to establish a business in a locality where rents and other expenses are high, if the capital at her command is very limited. If both capital and experience are very limited, the home shop is perhaps the wiser choice, even though the location may be far removed from the line of travel of the buying crowds, for it has been proven conclusively that women will travel any reasonable distance, and even put up with inconveniences, if the dressmaker who serves them is able to design and make attractive garments.

7. The Down-Town Location.—In case both capital and experience are ample, the best choice of location for a dressmaker shop is in the down-town, or business, district of a town or a city. The extensiveness of such an establishment is governed by the size and the wealth of the population and the opportunities for

trade. Therefore, before deciding definitely on such a location, as well as on the establishment itself, the dressmaker must consider carefully the type of clientele she is likely to have. This, too, must be judged by the size of the town or the city where the business is to be conducted and the price that the women generally pay for their clothes. She should also figure out carefully how many garments she will have to make to realize a certain profit. The number must be sufficient at least to enable her to bear the expense of rent, light, heat, insurance, telephone, and other items generally included in what is called overhead expense and to allow her the salary required for her needs. She should be absolutely honest with herself in this respect and always remember that to do efficient work she must not be distressed with a greater expense than her shop can carry comfortably.

Besides these items, the dressmaker desirous of opening an attractive shop in a down-town district must consider whether in such a shop she could ask more for her work, whether she could get more work to do, and whether it would be more convenient for her customers to come for fittings and for her to get the supplies that she may need. If she firmly believes that the volume of increased business would justify her taking the down-town shop, then by all means she should do so. If not, she should content herself to work at home until such time as she can build up a business that will demand a larger establishment or a down-town shop.

8. Locating on Upper Floors in Buildings.—It does not necessarily follow that a dressmaker with small capital and slight experience cannot locate in a place other than her home. Very often desirable quarters in an office building or on one of the upper floors of a store building are to be had at a price that will be suitable. If such a plan is followed, however, great care must be taken to select a location in which the rooms will be near places that cater to women's needs, such as millinery shops, beauty parlors, musical and art studios, and similar establishments.

9. Locating in Department Stores.—There is still another plan that the dressmaker may try out in her search of a location. Sometimes the managers of large department stores are glad to provide space for a good dressmaker because of the cooperation she can give them in their piece-goods and trimming departments.

Others rent space to dressmakers; and in some instances they will furnish not only the space, but the light, telephone, heat, and delivery service, on a small percentage basis. This basis, of course, varies in different parts of the country, as some stores offer greater inducements than others. Sometimes stores will lease space on an outright rental basis, a plan that presents many advantages.

10. Important Features About Buildings.—In selecting a place for a dressmaker shop in a business district, the dressmaker should, besides following the suggestions that have been given, look into the merits of the building itself. If the shop is located on the ground floor, the appearance of the front should be attractive, and the show windows so arranged as to permit a good display of model gowns, materials, and so on. It is important also to choose a place that at least has heat furnished, and in this way obviate the necessity of employing a janitor or of being compelled to do work that does not go conveniently with the making of garments.

CHOOSING A NAME

11. Every woman who contemplates opening a dressmaker shop should select a name for the establishment, and in order that it may have good advertising and commercial value, the name should be easy to pronounce and to remember. If a name other than her own is adopted, it should be a name that is not used by any other store or establishment in the same town or city.

There are a number of good reasons, from an advertising point of view, why a dressmaking shop or department should have a name other than one's own, and probably the best and most important one is that there is always the likelihood that women will change their names. A shop properly named, however, can have not only changes of ownership but changes in the name of the proprietor without affecting the advertising system and causing a period of depression and readjustment.

Frequently shops carry the first name of the individual, as the famous candy shop "Mary Elizabeth," but they may be called by any name that is applicable and convenient and that has advertising value, as, for instance, Lady Duff Gordon's shop, "Lucille." Then there are many others, such as the "Up-to-Now Shop,"

"The Serv-U Shop," "The Individual Shop," "The Please You Shop," any of which may be used satisfactorily for shops that are nicely appointed and kept in the "pink of perfection."

ROOMS AND THEIR EQUIPMENT

12. To be truly convenient and satisfactory, a dressmaker shop should, if possible, consist of three rooms—a reception room, a fitting room, and a workroom. These rooms should be well-lighted naturally and artificially, should be well-ventilated, and should have adequate means of heating for cold weather. Nothing is more annoying to customers than to have to sit in a room that is too hot or too cold, and nothing is more unfortunate for workers than to have to work in an uncomfortably cool room, especially since a skilful use of the needle and hands is necessary.

13. Reception Room. — The reception room may be small, but it should be near the entrance to the shop or the elevator, so that it can be reached easily. It should be furnished with a medium-sized table, one or two chairs, a rug or carpet, curtains, a small desk with telephone, possibly a show case for the display of models, and a rack or stand for magazines. It is a good plan, also, to place the name of the shop on the door of the reception room, so that customers will experience no difficulty in locating the shop.

The very plainest quarters may be made attractive, in fact charming, by a harmonious use of color in paint and cretonne. An artistic type of person necessarily must express herself in her surroundings, so it behooves a dressmaker to make her shop as attractive as her ingenuity, time, and purse will allow. It also speaks well for her ability to handle color and material if she is able to

furnish her reception room so that it puts her customers in an amiable frame of mind.

The extent to which a dressmaker goes in making her reception room appealing, depends, of course, on her capital and the type of patrons for whom she is sewing. Exclusive establishments enter into the matter of furnishings to the extent of employing in their reception room not only the bare necessities but such extras as ferneries, bird cages, aquariums, floor and desk lamps. Often the furniture is wicker because wicker can be painted and upholstered to carry out a particular color scheme. A lavish outlay on appointments, however, would hardly be practical for the small shop, a modest assortment of popular-priced wicker being more appropriate.

14. Fitting Room.—The fitting room of the dressmaker shop should connect with both the reception room and the workroom. In this room should be two mirrors 6 feet long and $2\frac{1}{2}$ to 3 feet wide, arranged in such a way that every part of the garment may be seen during the fitting; also, it should be furnished with a small stand for pins and for the gloves and purse of the customer, a clothes tree, for coats and hats, a settee, a chair or two, and a small stool. The floor should be bare or covered with linoleum. If work is done on wedding gowns, a large piece of unbleached muslin sheeting should be provided for the customer to stand on during fitting so that the train cannot come in contact with the floor. It is well also to use muslin under the chair of the worker who is sewing on a wedding gown.

15. Workroom.—The workroom, which demands more attention than either of the others, should be a good-sized room that connects at least with the fitting room. It should be equipped with a cutting table that is 4 feet wide and 9 feet long and is fitted with drawers 14 to 16 inches deep, to hold patterns, materials, trimmings, scraps, etc. For each helper there should be provided a comfortable chair at a table having small drawers for tools, and, as a rule, there should be a sewing machine for every two persons employed. This room should also contain one or more dress forms and a large wardrobe, or closet.

There should be good smooth irons of at least three sizes, the small, the medium, and the very heavy, the small iron to be as

long as a ruffle iron, for the pressing of lace, plaits, and dainty ruffles; also, a small granite pan for each iron and a small brush for each pan. There should be three ironing boards—a large one for skirts and large garments, a medium-sized one, and a sleeve board. These boards should be well padded, and the covers should be arranged so that they can be changed often, for a garment can be easily spoiled by being ironed on a soiled ironing-board cover.

Several sizes of the best quality of shears and scissors are an absolute necessity in a well-equipped workroom, as are also thimbles, tape measures, 5-foot rules, emery bags, tracing wheels, hem markers, tailor's chalk, drafting paper and pencils, all sizes of needles, and plenty of pins of a good quality. The pins should be those which are made especially for dressmakers' use and which may be bought in pound or half-pound boxes. Such pins have sharp points and are equally as good as those which come in 10-cent papers, but can be had at a more reasonable price when bought by the box. For holding pins, there should be provided large pincushions stuffed with fine coffee grounds that have been thoroughly dried. Such cushions are very solid, they do not rust the pins, and it is easy to remove the pins from them. Pincushions stuffed with hair are light in weight and will be found a convenience.

16. So that the hands may be washed frequently to avoid any danger of soiling a garment, a wash basin and towels and soap should be placed conveniently, and for the same reason a cake of magnesia or a box of French chalk should be provided.

A chest of drawers also is a great convenience in the workroom, provided they are kept neat and tidy and each drawer is labeled so that the contents can be known without searching through them. A good plan is to procure a number of large envelopes in which scraps of material may be kept and labeled; then, too, patterns that are not in constant use and various other things that to be preserved must be put away neatly and carefully can be kept in such drawers.

In the workroom should be also a desk for making up accounts and estimates. It should contain an order book, a customer's record book, a day book for a record of employes' attendance, a calendar, an appointment book, billheads, letterheads, and business cards.

To take care of waste paper and waste material, there should be waste baskets; also, it is well to have on hand large sacks into which the waste may be packed, so that it may be sold to firms that can work it over or given to people who can use it. Very often this item of waste can be turned into a source of revenue.

17. If the work warrants and the shop is wired for electricity, the workroom should be provided with at least one motor sewing machine, for this will save hours of labor and will be conducive to better workmanship. Such machines may be purchased at a very reasonable figure and may be operated at a slight cost. Then, too, the degree of speed is very easily regulated, so that it can be adjusted to suit the operator or the material that is being stitched. It will possibly be well to consider one or more portable motor sewing machines, too, especially if space is at a premium.

Hemstitching machines also are a convenience in a dressmaker shop, as they save considerable time. Satisfactory hemstitching machines, however, are expensive, costing from $140 to $300. Therefore, unless the work justifies such an expenditure, it is better to send the hemstitching work out to be done. On the other hand, if much work is to be done, the machine will pay for itself, especially if hemstitching can be solicited from other shops or from persons who do their own sewing.

The pinking machine, too, is a valuable asset to the sewing room, as it saves time in seam finishing.

18. Detailed information cannot be given for the placing of the furniture and other things that go to make up the equipment of the workroom because of the various sizes of rooms, the number of helpers, and the individual requirements. However, pains must be taken to arrange them in such a way that everything will be convenient for turning out work systematically and without any unnecessary loss of time or motion.

The comfort of each worker must be taken into consideration, too, her sewing machine, her work table, and her chair being placed just as conveniently as possible. It is always advisable to provide a footstool for each girl in the workroom, as this will help her to ward off fatigue and to get her lap in the correct position for holding her work. Small boxes covered with cretonne or denim make very good footstools. If sewing machines are used

constantly, a little pad of cloth should be arranged for the pedal so that the noise caused by it will not be noticeable nor tiresome.

19. Care must be exercised in selecting a floor covering that will keep the workroom clean. If the floor is covered with carpet, then heavy, unbleached, double-width sheeting should be purchased and used to cover the carpet, so that the lint and scraps may be swept up easily. A workroom floor covered with linoleum is very practical, especially when the linoleum is an imitation of wood or of a color that is in accord with the furnishings of the room. Linoleum is easily kept clean, and less noise is made in walking on it than on a bare floor.

20. Two medium-sized folding screens covered with soft green or gray poplin or denim are excellent for the workroom, and they will be a convenience in the fitting room also, especially if it is between the reception room and the workroom, as is frequently the case. Sometimes suitable ones can be purchased, but if the kind desired cannot be obtained, a good plan would be to examine some plain, simple screens in the shops and have them duplicated by a carpenter. These may then be covered to harmonize with the room in which they are to be used.

21. The wall decoration of a workroom should be as simple as possible, preferably one of soft buff or cream, as this color is very cheerful, tends to give the effect of sunlight, and is restful to the eye. It is well to remember that the eyes should be carefully protected where close work is to be done.

In the various rooms of the shop, but particularly in the workroom, attractive, beautiful pictures should adorn the walls. They may be the most inexpensive prints costing but 10 to 50 cents each, but they should be copies of masterpieces, pictures that suggest magnificent lines and curves, completeness, and, in fact, a master hand. If beautiful pictures meet the eyes when they are lifted unconsciously for rest, the worker will be inspired and encouraged, and will go back to the work in hand with renewed energy, which undoubtedly produces better workmanship. In many dressmaking shops, posters supplied by fashion companies are used to decorate the walls. Such posters, provided they are changed frequently, help to keep the workers, as well as the customers, in touch with things fashionable.

Soft, white cheesecloth of good quality makes excellent curtains for a workroom, as they give a soft, even light that is not only good but quite necessary. Such curtains are easily laundered and they suggest simplicity, which is one of the chief requisites of the successful workroom.

FINDINGS

22. In a well-conducted dressmaker shop, a supply of *findings,* by which are meant the accessories required for dresses, is a necessity. At least, it is important for the dressmaker to have on hand a supply that is adequate to take care of her needs; and usually it is good business to keep enough on hand to sell to customers. The following list includes the findings that are commonly needed in a dressmaker shop:

Basting thread
Beads for embroidery work
Bias binding
Braid
Buckles and ornaments
Buttonhole twist
Button molds, Buttons
Cable cords
China silk and net or other lining materials; white, flesh and black
Coat weights
Cotton thread
Crinoline
Embroidery floss
Dress shields
Herringbone tape
Hooks and eyes
Muslin for modeling
Percaline
Seam binding
Silk thread
Skirt belting
Snap fasteners
Stay tape for coats
Tailor's buttonhole gimp

23. Economy in Purchasing.—By watching the sales at notion counters, a dressmaker can very often procure at wholesale prices the small supplies she needs for her workroom; and if she desires to keep a supply on hand for sale to her customers she can usually buy them direct from wholesalers or dressmaker jobbers.

The findings that belong to the shop and are not to be sold to customers should be kept separate from those which are offered for sale, and helpers in the shop should be cautioned to be as careful as possible with them, so that no waste will result. When findings from the shop are to be used on customer's garments, that is, if the customer does not supply her own, a record should be made of the amount used so that the proper charge can be made.

24. Economy in Use.—If a dressmaker would make a success of her business, she ought to remember that the seemingly little

things count as well as the big things. For this reason, she should insist that the greatest care be exercised and the strictest economy be practiced in the workroom, and that the greatest precaution be taken to figure in every article that enters into the construction of a garment. The idea that the dressmaker should make a dress and then furnish gratis the beltings, fasteners, seam bindings, thread, etc., is erroneous. All these findings should be carefully itemized and added to the customer's bill, so that there will be every chance of making a profit consistent with the service rendered and the material supplied.

25. Securing Up-to-Date Findings.—To keep abreast with the times, a dressmaker will do well to give special attention to new findings that are introduced occasionally to conform to style changes. Information about such articles or materials can be obtained from the manufacturer, the wholesale distributor of dress findings, and the advertisements in home and trade publications. For instance, leaded tapes to weight down dresses and skirts when the straight silhouette is in vogue, boned crinoline and boned cording to make skirts stand out when flaring skirts are in fashion, and hook-and-eye tape, are a few of the many things that will aid in getting quick and satisfactory results.

Some of the accessories shown in the shops are not of so good quality as those which can be made at home, but good ideas may be obtained from them. On the other hand, some are so ingenious in form and material that they are less expensive when purchased ready made, and they will save time in the development of garments.

STATIONERY AND OTHER PRINTED MATTER

26. As is true of any other business, the dressmaker shop should be supplied with suitable stationery, which includes letterheads and envelopes for correspondence, billheads and statements for properly billing and receipting accounts of customers, and suitable cards to be used to advertise the business. Boxes in which to pack garments for delivery are also helpful, and as a general rule it is considered advisable to have the name and the address of the shop printed on them. Stationery may be printed, lithographed, engraved, or embossed, and the price that the dressmaker wishes to pay will generally determine which she should use.

Printing is the least expensive of the processes mentioned, and is usually satisfactory.

27. Letterheads.—The letterheads to be used by a dressmaker shop must receive careful attention, because a business is frequently judged by its stationery. As a rule, paper for business letterheads is 8½ inches wide and 11 inches long, although for use by women, to give it the "feminine" appearance, this size is sometimes folded so as to form a double sheet 5½ inches wide and 8½ inches long. Also, according to the trend of fashion in stationery, sheets of other dimensions are chosen in order to secure novel and distinctive effects.

White bond paper printed in black is generally considered to be the best to use for letterheads, yet very striking effects can often be secured by selecting some delicate tint for the paper and a contrasting color for the ink used in printing.

28. Good-appearing letterheads will depend on the wording that is used. In no case must an attempt be made to put too much in a heading; and, on the other hand, care must be taken to have enough. Modesty in a letter heading is more becoming than extravagant display, and it is really a means of creating distinctiveness. Although the printer can usually be depended on to produce a good style, sometimes it is advisable to have an engraving made by an artist competent to produce just the design that is required.

The number of letterheads to purchase will depend on the demand for them. For ordinary use, 500 or 1,000 will be ample for a start; but if the dressmaker contemplates the issuing of mimeographed letters, or letters in imitation of typewriting, to further her business, she should estimate her needs and order accordingly.

29. Envelopes.—As a general rule, the envelopes should match the letterheads, both as to paper and as to style of printing. For letterheads of regular size, a No. 6, 6¼, or 6½ envelope is generally used, the larger size being desirable if enclosures are to be made with the letters.

The letter paper that is used for such envelopes should be folded as follows: In all, three folds are made. To form the first one, bring up the lower edge so that it meets or nearly meets the top edge and crease through the center; then, with the folded

edge to your left, bring the lower edge up and make the second fold at about one-third of the length of the folded sheet from the lower edge; finally, turn the top of the sheet down to the second fold and crease it so as to form the third fold.

For the small, double letterheads referred to, a baronial envelope, which is $5\frac{5}{8}$ inches wide and $4\frac{3}{8}$ inches deep, is used. The letterheads for such envelopes are folded by simply bringing the bottom to the top and then forming a crease through the center.

Large envelopes for special purposes are to be had, also other sizes to match unusual styles of paper.

30. For the safe return of a letter, in case it does not reach its proper destination, the government requires that a return card, or address, be printed on the envelope. Whether to print this in the upper left-hand corner of the front of the envelope or on the back flap has been a matter of personal taste, but now the postal authorities specify that the printing should not be on the back.

Many persons in business make use of the stamped envelopes that are prepared by the government. Such envelopes may be purchased through any postmaster and can be had in all the standard sizes. Printed and stamped envelopes can be procured at any post office in lots of 500 and multiples of 500 for just a little more than the actual cost of the postage stamps.

31. Billheads and Statements.—The billheads to be used by the dressmaker in billing a garment to a customer may as a rule be of a size that will fit a No. 6 envelope when the bill is folded once across the center. The heading on a billhead should contain a date line, a line or two for the person's name and address, and the name of the dressmaker shop or the person in business. In front of this name should appear the word "To," and after it the abbreviation "Dr.", which stands for debtor; as, for example, "To The Modiste Shop, Dr." Following this may be wording appropriate for the business, and, if desired, the terms. Below the heading should be a ruled space in which to write the items to be billed.

32. If charge accounts are to be employed in a dressmaker shop, it will be necessary also to provide statements to be sent out each month to customers that neglect to pay their bills promptly.

Statements are practically the same as billheads in appearance, but across the top should appear the word "Statement." The

TELEPHONE 2998
Mary Arden
MODISTE AND
LADIES' TAILOR
ROOM 224
COMMONWEALTH BLDG.
CHICAGO, ILL.

TELEPHONE GRAMERCY 4827
DRESSMAKING
AT
"The Please You Shop"
THE MISSES ARMSTRONG
DESIGNERS
ROOMS 202 TO 206
THE WALDHEIM BLDG.
10TH AND WALNUT STREETS

The Up-to-Now Shop
WE DESIGN, CUT, AND FIT DRESSES
YOU CAN BE YOUR OWN SEAMSTRESS
SERVICES UNIQUE AND CONVENIENT
STOP IN OR TELEPHONE AND LET US
TELL YOU ABOUT IT
2104 CHESTNUT ST.
TELEPHONE 4897

FIG. 1

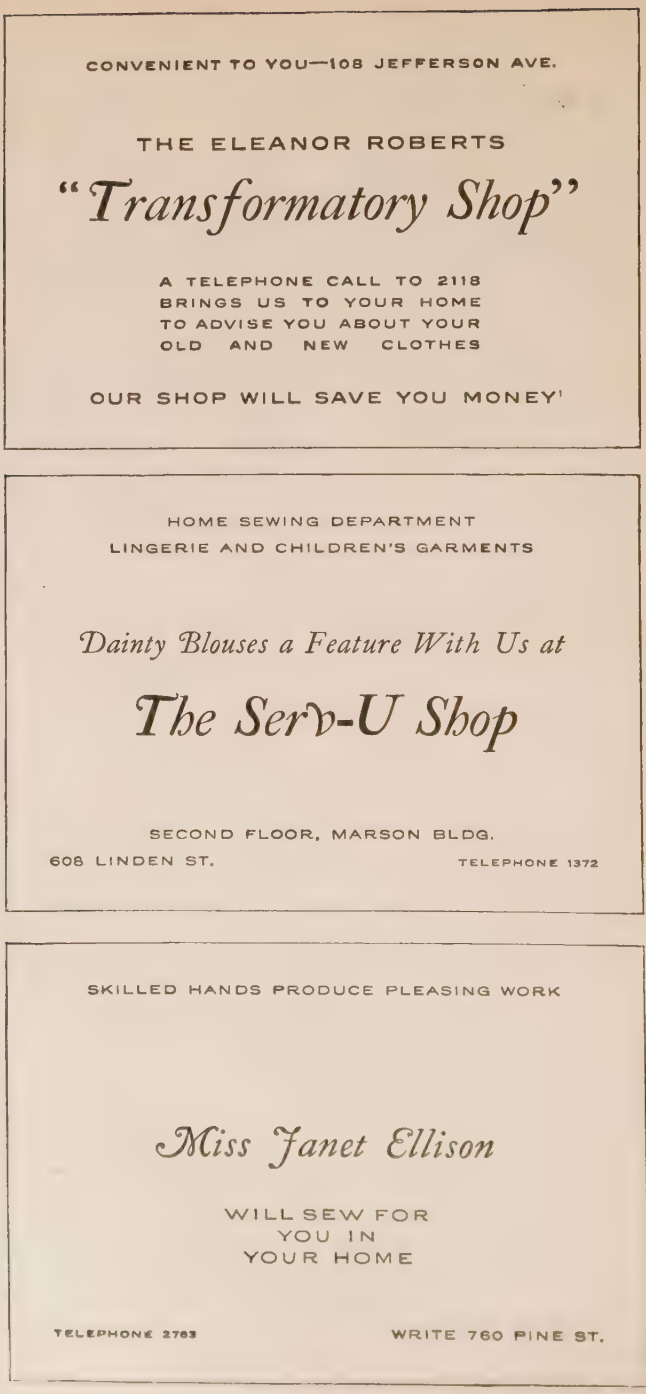

CONVENIENT TO YOU—108 JEFFERSON AVE.
THE ELEANOR ROBERTS
"Transformatory Shop"
A TELEPHONE CALL TO 2118
BRINGS US TO YOUR HOME
TO ADVISE YOU ABOUT YOUR
OLD AND NEW CLOTHES
OUR SHOP WILL SAVE YOU MONEY!
HOME SEWING DEPARTMENT
LINGERIE AND CHILDREN'S GARMENTS
Dainty Blouses a Feature With Us at
The Serv-U Shop
SECOND FLOOR, MARSON BLDG.
608 LINDEN ST.
TELEPHONE 1372
SKILLED HANDS PRODUCE PLEASING WORK
Miss Janet Ellison
WILL SEW FOR
YOU IN
YOUR HOME
TELEPHONE 2763
WRITE 760 PINE ST.

Fig. 2

statement simply serves to call the attention of the customer to the fact that she has not paid the bill previously submitted, and such a reminder aids materially in bringing about the payment of accounts.

33. Business Cards.—Cards stating the nature of the business and giving the name of the shop, the complete address, and the telephone number will prove helpful in promoting the business of a dressmaker shop. Such cards may be distributed in many ways. For example, they may be enclosed in notes to friends or mailed to persons for whom the dressmaker would like to work and who she feels would make good patrons for her. Another plan, and an excellent one, would be to supply salespeople in piece goods, trimmings, and notions with a number of the cards, so that they may know of a dressmaker shop and may have some definite information about it to pass out to persons who inquire for the services of a dressmaker or to whom they wish to recommend the work of the shop.

34. Business cards vary in size, but, as a rule, those for dressmaker shops may be about $3\frac{1}{4}$ inches by $2\frac{1}{4}$ inches. Usually, a good grade of bristol board is satisfactory for such cards. What the cards should contain and how the matter should be arranged on them will depend on the nature of the business. In Figs. 1 and 2 are shown examples of cards that could be used for several kinds of shops, and for the person contemplating the establishment of a business it will be well to note all the information given on these cards and the way in which the matter is arranged.

FASHION PUBLICATIONS

35. Value of Magazines.—Good fashion literature is an absolute necessity in any well-regulated, up-to-date dressmaker shop, and the expense of magazine subscriptions should never be considered in estimating their value. If better ideas can be secured from publications of the higher grade, the dressmaker should not hesitate to pay the price, for these publications take her a step higher in her work and make it possible for her to charge more for her product. Of course, the chief purpose of magazines is to give information as to the trend of fashions and the work of the great designers and creators of styles. In truth, they become

silent partners, bringing messages from the outside world and showing what the manufacturer is giving to the world in the way of products. Time given to the study of fashion publications should never be begrudged, for even glancing through a first-rate fashion book will refresh the mind and give inspiration.

36. Selection of Magazines.—In making a selection of magazines, the dressmaker should endeavor to choose publications that will suit her clientele. To accomplish this, it will be necessary for her to select several different types of publications; then she will have a variety of fashion suggestions to work from and to submit to her customers.

Among those she selects, she will do well to have two or three domestic magazines; that is, magazines of a type that have a pattern service and are not expensive in price. Then, if possible, she should secure one or two of the publications that are devoted particularly to new styles and fashions, but that are not extreme in either regard, and one that has good color plates, which will serve as a guide in combining fashionable colors. She should subscribe for one publication that gives an idea of the advanced and extreme styles, so that she can follow the trend of fashion and keep informed on what is likely to come in the way of fashion changes. Such a publication will cost considerably more than any of the others, because it is generally published in France; nevertheless, every dressmaking shop should be supplied with at least one.

37. Economy in Subscriptions.—Considerable money can be saved on magazine subscriptions if a little thought is given to this matter. Magazines subscribed for at one time for 2 or 3 years can usually be gotten cheaper than if taken for only a year. Then, too, if several magazines are subscribed for or if the subscriptions are secured through a club, one free subscription is sometimes given with two or three others. If attention is given to the matter of renewal before the subscription expires, it is possible to save enough over the news-stand purchases to pay a goodly portion on an additional subscription. It is advisable, therefore, to keep some kind of record of the expiration of subscriptions. A good plan is to have a large calendar in the workroom and to mark on it the expiration date of each magazine, so that the time of renewal will be definitely known.

INFORMATION ON BUSINESS MATTERS

38. Establishing Credit.—One of the first things that a dressmaker should do on entering business is to establish credit with the merchants of her town or city. Even though she begins in only a very modest way, she should make business acquaintances and inform them about the work she is doing. Progressive merchants will be glad to know a dressmaker and to cooperate with her in every way, for they realize that they make a profit on the things she buys, such as piece goods, trimmings, and findings of all kinds, and that it is to their advantage to aid her in building up a business. The general custom is to allow a dressmaker 10-per-cent. discount, and this consideration should be returned by the prompt payment of her bills. In fact, she should be very careful never to jeopardize her credit. Many concerns dislike dressmakers' accounts because they give the 10-per-cent. discount and then must wait an unreasonable length of time for their money. Such action on the part of the dressmaker is not only unwise, but unfair to the merchant.

39. Cash Purchases.—Another advantage that a dressmaker derives from acquainting merchants with her work is that when they know what its nature is they will almost invariably give her rare bargains in materials, trimmings, and findings that they feel she can handle skilfully. They should be rewarded by cash return or by very prompt payment, provided the dressmaker maintains a charge account. By many merchants, a 30-day account is usually considered as good as cash.

A dressmaker who wishes to retain her credit and to be favored with prices better than are given to people out of the trade, should never permit her account to go past the date agreed on for payment, which may be the first, the tenth, or any other date of the month, as the merchant decides.

40. Opening and Maintaining a Bank Account.—The dressmaker who is starting in business for herself should immediately open a bank account at some convenient bank, as maintaining an account at a bank enables the payment of bills by check, which is the most convenient and businesslike way. Also, it gives to the dressmaker valuable standing in the business world.

41. When opening an account at a bank, each depositor is required to sign a **signature book,** or **signature card.** This book or card is used by the bank to keep a record of the address and signature of each depositor. In signing, the depositor writes her full name as she habitually writes it, and her address. The style of signature should never be changed, and all business papers should be signed exactly as the signature is written in the book or on the card.

42. When an account with a bank is opened, the depositor receives a **pass book,** which is the evidence of her deposit. The name of the depositor and the number of her account are written on the cover and also on the inside. Sometimes this book contains the rules of the bank, often the entire set of by-laws and other information, such as the names of the bank officers. The pass book should always be taken to the bank when a deposit is made, so that the amount deposited in the bank may be entered. Each time a deposit is made, there should be presented with the pass book and the money and checks to be deposited a **deposit slip.** This slip is furnished by the banks so that each depositor may fill out and give to the bank an itemized statement of the deposit.

Nearly all banks make it a practice to balance business accounts once a month. Some of them require that the pass book be left in their care until the balance is made, and others furnish the customer with statements showing the condition of the account. When statements are furnished, the depositor does not have to leave her pass book with the bank. In any event, it is well to have accounts balanced once a month, as such a plan promotes accuracy in the handling of money.

43. After the depositor has made her first deposit and the bank has given her a pass book with the amount entered to her credit, she may obtain a **check-book.** Then she should deposit all moneys at least once or twice a week and pay her bills by check. A **check** is a draft, or an order for money, drawn by a depositor on her bank, and should never be drawn unless there is sufficient money on deposit to meet it when presented. Checks should be numbered consecutively, so that each one can be accounted for. A record of each check drawn should be kept on the stub of the check-book, and this stub should show the date, the amount, the name of the person to whom the check is drawn, and the balance

in the bank. Loose blank checks should be used only in extreme emergencies. The bank passbook or bank statement and the check-book should be compared frequently, so as to detect any errors and avoid overdrawing an account.

44. If desired, the bank will furnish, free of charge, a special check-book with the name of the dressmaker printed on the checks. The use of such checks is a decided advantage, as it not only shows that she is endeavoring to conduct her business efficiently, but serves to identify her individual check and to advertise her business to a certain extent.

45. Checks may be made payable either to the order of a certain person or to the bearer. In the former case, the payee must be known to be the proper person and must indorse the check before the money will be paid; in the latter case, any one holding the check is entitled to present it, and no questions will be asked. While a bank cannot be held responsible for the payment of a bearer check to the wrong person, the paying teller may refuse to cash a check until an investigation is made if suspicious circumstances warrant such action.

In case a check is lost or stolen or is obtained by fraud, the bank should be notified immediately by telegraph or telephone to stop payment, and then this order should be confirmed at once in writing. In fact, payment on a check can be stopped at any time before it is presented by notifying the bank and giving full particulars concerning it.

46. In writing a check, the dressmaker should take every care to protect herself against the dishonest intentions of any future holder of her paper. She should never write a check with a lead pencil, for such a check would not be valid and could easily be altered; to avoid trouble, she should always use ink. She should commence to write the amount as far to the left as possible, so that nothing can be inserted before it, and she should fill up the remainder of the space intended for the amount with a heavy line, so that nothing can be added after the amount. All figures should be made plainly, and the amount in figures should correspond with the written amount. When there is a difference, the amount that is written out will ordinarily be regarded as the correct one. It is generally a good idea to include in a check made out for the

payment of a bill such a memorandum as "In full payment of bill for April 2, 19__." Though such a check is not always a binding legal receipt, it usually serves all purposes of a receipt after it has been collected.

A check used in paying an agent of a concern should be made out in the firm's name, not the agent's. It is sometimes more convenient to remit directly to the firm, and for this purpose should be used envelopes containing a printed return card, or address.

47. A **raised check** is one that has been altered by a clever but dishonest person so as to obtain a greater amount than that for which the check was originally drawn. Almost $20,000,000 is lost annually in the United States through raised checks, and the Supreme Court has decided that if a check has been given, properly signed, and afterwards raised, the giver of the check becomes the loser, provided there is a sufficient amount of money in the bank to cash the check when it is presented for payment. As a safeguard against this, there are on the market a number of devices, some of them quite inexpensive, that may be used for preventing checks from being altered. However, if reasonable care is exercised in filling out the check, it will not be necessary for the dressmaker opening a shop to invest in such a device, especially if the business is not large.

48. A **certified check** is a common check that has been certified by the cashier of the bank on which it is drawn; that is, one on which he has written or stamped across its face, usually with red ink, the word "certified," the date, and his signature. Certifying a check makes the bank, and not the drawer, responsible for its payment. After a check has been certified, it is at once deducted from the maker's account; therefore, if it is not used, it must be deposited to her credit before the amount of the check can be added to her account again. Payment cannot be stopped on a certified check.

49. Business concerns hesitate to accept checks from persons or firms of whose responsibility they know nothing, for after goods are shipped, the check may be found to be worthless. They therefore prefer that their customers make payment by bank draft, rather than by check. A **bank draft** is an order in which one bank instructs another bank in or near the place in which the payee

lives to pay the amount named. The bank receives the money from the purchaser of the draft and then becomes responsible for the payment of the draft. For this reason, most firms regard a bank draft more favorably than a personal check.

50. Checks should always be presented for payment as soon as possible. Strict adherence to this rule will avoid much annoyance for the drawer of the check and loss for the holder of it. If the check is paid without delay, the maker will not be compelled to keep a record of outstanding checks. Furthermore, if the bank should fail before the check is presented for payment, the holder loses the amount because she cannot have recourse to the maker if more than a reasonable time has elapsed since the check was given.

51. Bank Balance.—The dressmaker should always know the exact balance she has in the bank, in order that she may be assured that there is enough on deposit to pay whatever checks she may draw and thus prevent overdrawn accounts. There are numerous forms for keeping track of the bank balance, but that shown in Fig. 3 is both simple and convenient.

The first column contains the number of each check drawn; the second column contains the date on which the check was drawn or on which a deposit was made; the third column shows to whom

Check Number	Date 19__	Payable to	Amount	Deposit	Balance
	Mch. 14			$500 00	$500 00
323	" 16	Everard Johnston & Co.	$ 25 00		475 00
324	" 17	Imperial Novelty Co.	12 36		462 64
	" 18			104 72	567 36

Fig. 3

the check was made payable; the fourth column contains the amount of the check; the fifth column indicates the amount of each deposit made; and the sixth column shows the balance at the end of each transaction. Thus, in the case shown, $500 was deposited on March 14, 19__. On March 16, check No. 323 for $25.00 was drawn in favor of Everard Johnston & Co., leaving a balance of $475.00. On the next day, check No. 324 was drawn payable to the Imperial Novelty Co., for $12.36, leaving a balance

of $462.64 in the bank. On March 18, a deposit of $104.72 was made, and the balance in the bank at the close of that day's business was $567.36.

52. Accounting.—In a shop conducted on a small scale, a book account should be kept of the dealings with each customer. A simple way in which to keep this account is to purchase a cash book, assign several pages for the account of each customer, enter on the right-hand page all charges for materials, findings, and

Mrs. Catherine Simpson,
434 Wyoming Ave.,
Scranton, Pa.

Cr.				*Dr.*
19—		19—		
Apr. 10		Apr. 1		
By cash	$29.56	4 yd. silk, @ $3.50	$14.00	
		1 yd. crêpe, @ $3.00	3.00	
		Hooks and eyes	.20	
		Sewing silk	.36	
		Making dress	12.00	
				$29.56

FIG. 4

service rendered, and on the left-hand page all moneys paid by the customer, as is shown in Fig. 4. The same account may be kept on individual account cards and filed alphabetically.

53. Overhead Expense.—Every commercial enterprise must bear the burden of what is commonly known as overhead expense. This consists of rent, light, heat, telephone service, messenger service, insurance—in fact, all items of expense that must be added to the cost of production. Included in this amount, too, should be a fair salary for the proprietor of the shop.

This overhead expense should be kept at the lowest figure in order to prevent it from being a disturbing element in the business. It is a well-known fact that a business woman cannot do good work when she is under the strain of not being able to meet her bills and her pay-roll. For this reason, she should never launch out beyond her capabilities nor involve herself to a greater extent than her strength and patronage warrant. Neither should

she crowd herself out of small quarters into more spacious ones nor put on new help in her workroom unless the volume of her work is such that it absolutely demands such enlargement. If she keeps within bounds, she will be able to meet all her bills promptly and her own individual work will be better as a result.

54. Inventory.—No business can be conducted in a satisfactory manner without the taking of inventory, which means the listing and pricing of all stock and furnishings at actual value. The reasons for this are several. The proprietor of every business should know each year the amount of profit or loss which he or she has made. In effect it is the same as balancing the books and clearing the business deck for the next year's business.

Then, too, inventory enables one to make an exact statement of one's financial status for credit and income-tax purposes. Also, it is necessary in order to secure a fair fire-insurance rating. Lastly, inventory is demanded by the government in order to meet the income-tax requirements.

55. The time for taking inventory varies according to the nature of the business. Since the beginning of the calendar year is generally a slack time in the business world, it is favored for the taking of inventory, but there are other times that are preferred by some firms. If another date besides the last day of December is desired for the ending of the fiscal year, it must be approved by the Commissioner of Internal Revenue at Washington, D. C.

It is not an unusual occurrence for inventory to be taken twice a year, January and July being considered the most advantageous times.

56. In the taking of inventory, it is generally conceded that all articles in stock should be listed at either cost or market price, whichever is lower. This means that an article costing $5 but on which the market price at the time of inventory is $5.50 should be listed at $5. If, however, its value has depreciated 50 cents instead of increasing the same amount, it should be listed at $4.50. The reason for this is plain, for if value that does not exist is given to stock, not only are the insurance, the credit rating, and the income tax based on untrue figures, but actual loss by depreciation of goods is overlooked and the real financial condition is

misjudged. It can easily be seen that in this way the success of a business is jeopardized.

In the evaluation of fixtures, the wear and tear must be taken into account. It is customary to figure a depreciation of 10 per cent. each year. This means that fixtures purchased for $100 would be worth at the end of the first year $100 − (.10×$100) = $90, at the end of the second year $90 − (.10×$90) = $81, at the end of the third year $81 − (.10×$81) = $72.90, and so on.

57. Net Profit or Loss.—To determine the actual profit or loss in business, a knowledge of which is essential to the systematic developing of the business and also for the determining of a fair income tax, the method set forth by the following formula may be adopted:

To Determine Net Profit or Loss

1.	List amount of inventory at beginning of year.....	$.....
2.	Add purchases during year.....	$.....
3.	Total	$.....
4.	Subtract inventory at end of year.....	$.....
5.	Cost of goods sold during year.....	$.....
6.	Sales during year (cash and credit).....	$.....
7.	Subtract item 5 from item 6 to arrive at gross profit..	$.....
8.	Subtract expense of doing business, rent, wages, insurance, a reasonable salary to proprietor, light, fuel, depreciation on fixtures, bad-debt losses, taxes on business except income tax, and all other business expenses	$.....
9.	NET PROFIT OR LOSS FOR YEAR.....	$.....

58. Income Tax.—Figuring income tax need not be such a tedious task as is sometimes thought if one understands it and goes about the determining of it in a systematic way.

All taxes are, of course, figured in proportion to value, and the income-tax valuation can be either (1) cost or (2) market price, whichever is lower. Either basis may be adopted, but change cannot be made from (1) to (2) without permission from the Commissioner of Revenue.

Income-tax laws have, since their adoption, been subject to various changes, and will doubtless undergo further changes. Consequently, it is impossible to give exact figures that will hold true over an indefinite period of time. Enough quoting, however, from the laws themselves, can be given in order to make clear to the proprietor of a

dressmaker shop or the woman who does sewing as a business what constitutes her gross income and the deductions she must make to obtain the taxable amount of her earnings.

Besides studying these features of income-tax requirements, she should procure a copy of the *Individual* Income Tax Return Blank, which explains the matter minutely, gives the figures that are applicable to the current year, and tells how to figure the amount of her income tax.

59. The term *gross income* includes gains, profits, and income derived from salaries, wages, or compensation for personal service . . . or from professions, vocations, trades, businesses, commerce, or sales, or dealings in property, whether real or personal, growing out of the ownership or use of or interest in such property; also, from interest, rent, dividends, securities, or the transaction of any business carried on for gain or profit, or gains or profits and income derived from any source whatever. The amount of all such items shall be included in the gross income for the taxable year in which received by the taxpayer, unless, under methods of accounting, permitted to be properly accounted for as of a different period.

60. The *deductions* allowed individuals are the following:

Business Expenses.
Traveling Expenses.
Cost of Materials.
Professional Expenses.
Compensation for Personal Services.
Rentals.
Taxes Paid.
Interest Paid.
Losses by Fire, Storm, etc.
Bad Debts.
Contributions.

The rates of *personal exemption* and *credit for dependents* are variable. Those for each current year are explained on the Income Tax Blanks. After the personal exemption and credit for dependents have been subtracted from the gross income, the result is the *taxable amount*. This amount multiplied by the rate of tax equals the *income tax*.

61. Insurance.—A person establishing a business should be safeguarded as much as possible from loss by fire or theft. The rates are not enormous and can be afforded much better than can the loss that results from lack of proper protection. But in taking out insurance, a person should be sure to understand all clauses in the policy.

Although conditions vary with different companies, there are several conditions on which nearly all companies agree that insurance is void. For example, if the hazard is increased by a change in the structure of the building or by the use of inflammable material for decorations, insurance is void. Another condition is any change in the possession of the stock other than by death of the insured person. Companies are not liable for shop furnishings, etc., which have not been listed in the policy. Also, most companies require an annual inventory, a bookkeeping system, and an iron safe in which the inventory and books must be kept. Besides the foregoing, there are other clauses which should be observed carefully so that nothing can be brought up that could hinder the securing of a fair insurance in case of fire or theft.

62. The *coinsurance clause* forms a part of the fire insurance policy of nearly every company. This clause demands the insured to keep his or her property insured for a minimum fixed percentage of its value, usually 80 per cent. Otherwise, in case of fire, the insurer receives insurance only for the proportion of the loss which the amount of insurance carried bears to the amount of insurance which should have been carried to meet the coinsurance clause. The following example will make this clearer:

Value of property insured	$10,000
Insurance according to 80-per-cent. coinsurance clause	8,000
Insurance actually carried	8,000
Fire loss	6,000
Insurance that company is required to pay	6,000
Value of property insured	10,000
Insurance according to 80-per-cent. coinsurance clause	8,000
Insurance actually carried	6,000
(Three-fourths the amount required by 80-per-cent. coinsurance clause)	
Insurance that company is required to pay	4,500
(Three-fourths the actual insurance, as required by 80-per-cent. coinsurance clause)	
Loss borne by insured	1,500

In case of total loss, however, the company will pay the face of the policy regardless of whether or not the insured has complied with the coinsurance clause.

63. Since the stock that is carried in a dressmaking shop varies from season to season according to the time of the year, it cannot be insured in so exact a manner as can staple goods. Companies have, however, taken into account seasonal fluctuation and provided a system of *short-term insurance* that protects the dressmaker in rush seasons. This extra insurance is, of course, over and above the regular insurance which she carries at all times.

64. Arrangement of Stock.—If you are conducting an establishment that contains much stock, your efforts to diminish the danger against fire should be doubled, for a flash of flame, a little smoke, or a few buckets of water will ruin an entire stock in a very short time.

As a precaution, all heavy materials, such as velvets and wools, should be kept in either closed boxes or drawers. Flowers, feathers, and ribbons should be kept in glass cases, or in closed boxes and drawers. Thin, diaphanous materials, such as chiffons, malines, and nets, should be kept together.

Two or three buckets of water, with covers over the tops, should be placed in the corner of the workroom. A hose, sufficiently long to reach to any part of the room, should be coiled on a revolving reel, near the water pipe. The telephone number of the nearest fire department should be pasted in large figures near the telephone. Several good chemical fire extinguishers of standard make should be located in convenient places on the wall, in both the workroom and the fitting room.

Do not keep gasoline, naphtha, or any other inflammable fluid in or about the shop. Do not have open show cases underneath gaslights or lamps. Do not cover electric-light globes with gossamer material, or, in fact, with any kind of decoration that may easily burst into a blaze. Do not have curtains near flames or radiators, and cover all gaslights in the workroom with wire guards or frames. "Safety First" should be your slogan.

65. Discounting Bills.—The up-to-date practice of discounting bills has proved to be a real boom in the business world. Different wholesale houses offer different rates of discount, so the profit

varies, but it always is wise to make advantageous the prompt payment of bills.

In order that you may see the full benefit to be derived from discounting bills, let us take an example of an order from a wholesale dry-goods establishment that offers a discount of 7 off 10 and 5 off 30, which means that a bill paid within 10 days from the date on it will be discounted 7 per cent., and one paid within 30 days from the date will be discounted 5 per cent.

If the bill is $100, the discount is $7.00 for 10-day payment, which is clear gain if the dressmaker has cash with which to pay the bill. If, however, she does not have cash at hand, it would pay her to borrow the money. Borrowing $100 at the bank for 90 days, the time of a short-time note, at 6 per cent. makes a cost of $1.50, which means that the dressmaker saves $7.00−$1.50 or $5.50, for within 90 days she will have time to sell her stock and pay the loan. At this rate, it can readily be seen that if a dressmaker or a proprietor of a dressmaking establishment makes a practice of discounting her bills, she can save in a year the cost of considerable stock and add to her capital. In this way, her money will be making more money.

The amount of good that results from transactions of this nature is far reaching in more ways than one. The dressmaker who pays her bills early helps the firms from whom she buys to discount their bills and to give better offers. If she must borrow money to do so, she is assisting in maintaining the banking institutions of her home city. Then, too, she is helping herself, for she becomes a better collector, a better shopkeeper, and a better buyer.

THE DRESSMAKER AND HER WORK

66. To be really successful, a dressmaker shop, a tailor shop, or a specialty shop for that matter, must have an air, or atmosphere, of distinctiveness, and the woman who conducts it should possess a pleasing personality if she would attract customers and hold them. Of course, as has been pointed out, there must be a sufficient amount of capital to carry on the work, but money is the smallest part of the investment required in establishing a shop. Added to the capital, there must be a stock of determination, self-control, application, and energy and an abundance of good nature. This last quality is the summing up of all

the traits that go to make up the successful business woman. It means that she is not easily perturbed nor made to show vexation or annoyance. She is in business for the purpose of making a profit, and should realize that a show of irritation is usually the means of lessening income and thereby profit.

A woman will succeed who devotes her time and energy to the accomplishment of what she undertakes. She must always consider the customer's viewpoint, as the customer is investing money in small amounts from time to time and wants returns on the investment by securing as good materials, styles, and wearing qualities as can be found.

67. Personal Appearance.—The dressmaker should give careful thought to her personal appearance, for she must remember that customers who come to her shop receive from her appearance an impression not only of her personality, but of her ability in her work. If her dress is unbecoming in color or cut, or if it is carelessly made, imperfectly fitted, or indifferently worn, doubt as to her knowledge and ability arises in the customer's mind, and she may suddenly decide not to have a dress made after all. So, in addition to using the care that every business woman exercises to be well-groomed and appropriately dressed, she must give special thought to this matter, knowing that her own appearance is an advertisement of her business.

Her dress should be in harmony with the current mode, but never an extreme expression of it. Rather it should be very simple, as any elaborate drapes, collars, or sleeves would be in her way and interfere with her work. While her dress should be fitted closely enough to look smart, it must at the same time have a comfortable looseness, particularly in the sleeves, because a dressmaker uses her arms a great deal. The skirt must have sufficient fulness to permit freedom of movement.

The simple, unobtrusive silk dress in navy, brown, or black that is worn by the sales girls in most stores is an excellent type for the dressmaker in her shop. Silk is especially desirable since threads and ravelings do not cling to it as they do to wool, this tendency of wool making it very unsatisfactory for the purpose. For summer, dresses of cotton voile are suitable, as they are washable and yet may be so styled as not to look like house dresses. There are also many attractive rayons that are very practical for this season.

68. Planning of Work.—If a dressmaker would make a success of her business and get the best return for the energy she expends, she should plan her work with great care. In fact, nothing is more important in an establishment of this kind than the systematic planning of the work.

Every dressmaker understands the importance of properly placing a pattern on material. She would not think of placing and cutting one piece of a pattern without considering whether she were going to have a sufficient amount to cut out the entire garment or whether each piece would come on the correct grain of the cloth. And so it ought to be with the day's affairs. They should be planned thoughtfully enough to enable each piece of work to come at a time in the day when it can be executed to the very best advantage. Then the business of the day will go more smoothly, and when the dressmaker leaves the shop at night, she will feel that she has accomplished something and has earned rest and recreation.

69. To get the most satisfactory results, a dressmaker should go to her shop in the morning with the thought of the day's work uppermost in her mind. Then she should sit down for 10 or 20 minutes and outline what must be done that day and how it can be done most efficiently. Work planned in this way will move with greater rapidity and will be far less disconcerting than if it is taken up in a haphazard manner. Dressmakers are frequently brought to the realization that 10 minutes spent in planning a piece of work will save many hours of ripping and rearranging.

Many dressmakers think that they should look over the fashion literature before they begin the day's business. Experience, however, has demonstrated that the best time for obtaining fashion and fabric information is at night, before or after dinner. When this plan is followed, the early part of the morning is left free for the planning of the day's work. One big specialty shop in America that turns out superior work holds to the truth that women who do this clever work should not read the fashion papers in the morning.

70. Conserving of Energy.—Dressmakers have the reputation the world over for overexerting themselves in doing their work; but it does not pay to be that kind of dressmaker. Careful planning of the work, as has just been explained, tends to conserve

energy and to avoid nerve-racking problems. If a dressmaker tries this on several garments, she will never again rush haphazardly into the making of another garment, but will first carefully outline the various steps of development.

Another condition for her to guard against is overwork, such as is caused by sitting up and plying her needle late into the night. If a dressmaker would be ready to do a good day's work on the morrow, she should endeavor to refresh herself by means of rest, some sort of recreation, or a different kind of work.

The chief advantage of having a shop away from her home is that it enables her to leave her work behind her at night and go home to dinner relieved of the duties of the day. For her own good, she should be free to relax, to do other things, to choose something different from her daily work—something that inspires and helps her, such as calling or attending church, a theater party, or a club meeting. Besides affording her pleasure, all these will make it possible for her to see clothes, to study color and fabric combinations, and to realize the need of certain kinds of garments for seasonal wear. Such practices will help her in her efforts toward individual adaptation, and her next day's work will be far better than if she had laboriously plodded on long past the hour that says, "A day's work is done."

71. In view of these facts, it is not strange that the cry goes out from business people the country wide, "Women do not conserve their energies." The truth is that they do not know how, for they never know when a day's work is done. This is particularly the case with women who sew. If they would only realize that when they complete a day's work, their tasks are over until tomorrow, just as men do, they would find that they themselves would be in much better condition for the next day and that tomorrow's work would bring about much more satisfactory results in every way. Even the fingers are more deft when they are thoroughly rested and have had time to relax from continuous working.

72. The ways suggested will help the dressmaker overcome fatigue and nerve strain and equip herself to carry the responsibility of her shop; yet she can do something more. She ought also to keep several things going at a time or to have sufficient work on hand, so that if a garment in the making becomes annoy-

ing, or a place is reached where she is undecided just what she should do, she can put the garment on a dress form or lay it aside and begin work on another garment. She can thus relax, overcome her anxiety, and, the problem having worked itself out unconsciously, she can almost invariably go back to the garment with renewed enthusiasm and obtain better results than if she had forced herself to labor with the problem when her inspiration was exhausted. And inspiration is worth striving for, because this influence, together with enthusiasm, is what makes her work attractive, interesting, and worth while—what makes it worthy of classification as a profession and an art.

73. Importance of Helpers.—In order that she may give a full day of understanding, judgment, and energy to her work, it is essential that a dressmaker hire one or more girls or women whose time is not so valuable as her own and who can baste, shirr, gather, turn hems, sew on fasteners, pull basting threads, hand things—in other words, save her. This saving of her strength and thought will enable her to carry the responsibility of the garment she is making and give to it the best of her inspiration and technical skill. It will also relieve her of the routine sewing and permit her to give her time to the individual needs of her customer, to secure new business, and to retain her established business through the creation of clever, correct things.

74. As a rule, it is not difficult to secure helpers at a reasonable price, for there are many girls who are looking for a chance to get practice and training and who will be glad to enter the employ of a good dressmaker, provided she is generous with her ideas and kind and courteous in her treatment. In selecting helpers, however, the dressmaker should strive to get those who are interested in the work as a profession, or who especially like the work, for they will serve her far better than those who are merely looking for employment. If they find the work interesting, they can be trained in her individual way to save her much time, material, and energy. She can often obtain the services of a young girl for a slight sum, especially if the girl's parents or guardians are acquainted with her and know that she will teach the girl whenever there is an opportunity. It is also well to select persons that are cheerful in disposition, for the mental attitude of a worker has much to do with her efficiency.

75. Management of Employes.—The management of employes in the workroom is sometimes a problem hard to solve; yet there should not be any difficulty if they are treated just as the dressmaker herself would like to be treated if she were a helper instead of a proprietor.

To get good results from her helpers, the dressmaker should try to make all employes feel that in working for her interests they are working for their own also. She should encourage neatness in dress among her employes, as well as cheerfulness, interest, and a willingness to serve. The example she sets personally will be followed to a very great extent by her helpers, and if she makes a very special effort to be courteous to all the customers and shows a personal interest in them, she may feel certain that her employes will reward her by taking a similar interest and extending the same courtesies.

To safeguard the interests of their employer, employes in the workroom should be warned repeatedly against talking about the cost of materials, the kind of garments ordered, any individual characteristics of customers, or any peculiarities of the figure of a customer; in fact, they should be discouraged about gossip of any kind regarding the persons for whom the work is done, their employer, or their associates.

76. Wages of Employes.—A very fair wage should by all means be paid to the helpers. Their cooperation is needed and this comes abundantly through a square deal. It is constantly becoming the practice to pay a bonus or a commission to salespeople and other help. This practice, too, deserves consideration. It is only right for each employe to apply herself conscientiously during the entire day, but when an extra compensation proves an incentive for better work, it is a good business policy to adopt such a scheme.

77. Self-Analysis.—The dressmaker in business should never lose sight of the fact that she may have faults that must be overcome if she would get the best results from her work. A lecturer who talks on "The Interrogation Point" says: "Each night, before you go to sleep, you should ask yourself three questions. First, How do you do?, that is, How do you do mentally, morally, and physically? Secondly, How are you? This involves several questions, namely, Have you made a success of your work of the day? Have you done the best that you could for yourself and your

fellow men? Are you well? Are you satisfied? Have you accomplished the results for which you are striving? Thirdly, How are you to live with? Are you conducting your work in such a way that the world, or at least your own little section of it, is better for your having lived in it? Are you giving the best that is in you? Are you preserving your energy sufficiently to be cheerful to your family and to be able to greet with the right spirit of good cheer in your heart those with whom you come in contact?"

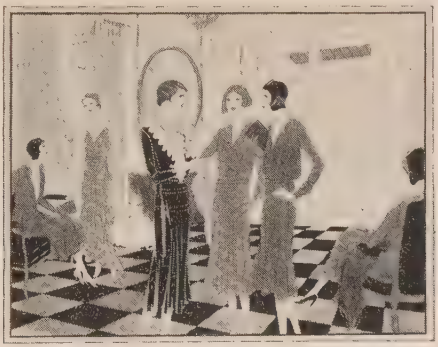
78. These three sets of questions are applicable to all persons, but especially to the dressmaker. If she would regard them seriously enough to ask them of herself each night and to answer them to her complete satisfaction, she would be a much more successful dressmaker.

As has already been mentioned, dressmakers seem to have absolutely no regard for the laws that control human energy. They continue to labor with a garment until they are tired mentally and physically, and they work so long into the night, as a general rule, that the rest they secure is not sufficient to restore them to the right condition for their next day's tasks or their contact with customers. Consequently, they start the following day cross and irritated, with a confused brain and tired fingers, and their work is naturally less efficient than it was on the previous day. They suffer considerably and their suffering reflects materially upon their output, making it impossible for them to turn out the excellent work that they could if they were systematic and honest with themselves and had the proper regard for their strength, their time, and the necessary requirements of their work. They therefore commit the mistake of making their work a drudgery, whereas they could raise it to the dignity of an art if they would only give themselves the right kind of self-analysis and then apply the proper treatment for the conditions they discover.

79. The Eternal Why.—The dressmaker, if she would be successful, must also ask herself a set of questions of another sort. In fact, "the eternal why" is just as important to her as to any other professional worker. When she sees a certain kind of garment worn by a particular type of person, she should inquire into it, and when she sees materials, she should question how she would make them up. Upon seeing a well-dressed woman, she ought to ask herself whether she could obtain as good a result in dress, and

upon observing a woman dressed in poor taste it would be well for her to think of how she could improve that woman's appearance. Let her ask herself about any woman she meets or has occasion to observe, Would I dress her that way? or Just how would I dress her?

The dressmaker can see object lessons like these on the street, in the shop, in the park, in the street car; in fact, there are innumerable places where she can obtain valuable lessons if her mind is alert and her eyes are open for suggestions that will be helpful to her. Such observations will compel her to answer "the eternal



why" and, at the same time, will educate her, will help her to prevent mistakes, and will make her work wholly interesting. She should never lose sight of the fact that interesting work of itself causes inspiration, which is the very foundation of success.

80. Problem of Competition.—A problem that usually confronts dressmakers, especially when they are just starting in business, is their competition with dealers in ready-to-wear garments. However, a dressmaker who can give individual service should not consider herself in competition with firms that cater to ready-to-wear trade, for individual service is just as necessary to some types of women as ready-to-wear garments are to other types. It should be the aim of every dressmaker to give service that is individual and unique, and if she does this and gives thought to the combination of materials, lines, and color, she will never in any way feel the effects of the ready-to-wear trade, because she will be supplied with all the work that she can handle by women who want the service that she is able to give them.

81. Duplicate Patterns.—To assist her in her work, a dressmaker who is conducting a shop should always arrange to have on hand foundation-blouse and one-piece dress patterns designed for correctly proportioned figures having 32-, 34-, 36-, 38-, 40-, and 42-inch bust measurements; skirt patterns designed for 34-, 36-, 38-, 40-, 42-, and 44-inch hip measurements; and sleeve patterns for 17-, 18-, 19- and 20-inch armholes.

After marking each piece of the foundation pattern carefully with the measurements used in planning the entire pattern, the dressmaker should trace six or eight patterns from each one and preserve them for future use by hanging them up or laying them under the compo board on the cutting table. Then, as new foundation patterns are required, it will not be necessary for her to cut a new one outright, for in many cases one of the patterns she has planned can be used if it is checked up with the measurements of the individual for whom it is to be used and slashed where necessary to have it correspond with the measurements of the individual. It will therefore be seen that the making of duplicate patterns will save a vast amount of time.

THE DRESSMAKER AND HER CUSTOMER

82. Courtesy to Customers.—A close adherence to the rules covering good form and politeness as practiced in our social life, tempered with due regard for conscientious business principles and procedure, will be found not only a good policy for the dressmaker to follow, but a most necessary one, if the dressmaking business is to be a success.

To be really genuine and convincing, courtesy must come direct from the heart. Fine phrases in themselves are not convincing. They must be born of a sincere desire to be kind, to please, and to make happy. The successful dressmaker can and should be a friend and consultant to her customers. By her attention to their needs, her patience, her willingess, she should show that it is her wish that they be happy, contented, and comfortably as well

as attractively clothed. On the other hand, she should protect herself with dignity and a close application to strict business dealings that will prevent an unthinking or unkind customer from taking advantage of her in any way.

Graciousness of manner is indispensable, but promptness and strict attention to requests, engagements, and promises are equally as important. Pleased customers are the best advertisement a dressmaker can produce, and such qualities and activities as those just enumerated will do much to attract and hold good customers. Still, these are not all the qualities that develop satisfied customers. A dressmaker must convince them of her interest in their clothes, study their defects of figure, conceal these so that they will actually forget that deficiencies exist, enhance their natural beauty, and understand their character and temperament so as to keep them always contented and to give them confidence in her.

83. Accommodation of Customers.—A dressmaker's customers are quite the same people as are customers the world over. They are willing and eager to be pleased, yet sometimes they seem unfortunately skeptical and unreasonable, not always through the faults of the dressmaker herself, but frequently through the faults and shortcomings of some other trade person for whose conduct she is in no way responsible. Possibly the best way for the dressmaker to convince customers of her desire and ability to please them is to show, by her dignified courtesy, her good business methods and principles, and her thorough understanding of their needs, that she is familiar with all branches of her work and has the skill and intelligence to apply this knowledge for their profit.

A striking illustration of the value of individual service and ability is shown by the fact that in New York City, which is generally conceded to be the fashion center of America, there are many women who go to Philadelphia every season to secure the services of a certain Philadelphia designer who seems to have developed to an extreme degree the faculty of creating for her customers individual designs that stay in style. She is thus able to hold her customers year after year because of her individual service for them.

84. For the accommodation of her customers, a dressmaker should keep on hand swatches or samples of the latest materials. In the cities that are garment and fabric centers, there are jobbers

and importers who sell direct to dressmakers at prices lower than retail. They usually issue sample books of their lines, showing the colors, widths, and prices of the various fabrics. It is to the advantage of a dressmaker who wishes to use distinctive materials to deal with such firms. She is justified in adding 5 to 10 per cent. to the cost of the material in making out the customer's bill, as the material would cost her more than that at retail.

Dry goods merchants usually allow local dressmakers a 10-per-cent. discount on all materials purchased, and will supply them with samples to keep in the shop for reference. Here again the dressmaker can make a small profit, charging the customer the retail price. At the same time, she is rendering a valuable shopping service with little additional trouble to herself, as she must make frequent shopping trips to keep in touch with fashion developments.

85. Educating Customers in Styles.—To pick up a magazine and look through it with the average customer who comes to have a dress made is not always the most satisfactory method to follow, for frequently she is attracted by the pose and the face of the figure in the picture and not so much by the dress itself. Then, when the dress is developed, she is likely to be disappointed because the general silhouette, or effect, does not appear the same to her as it did in the fashion picture.

One of the best ways for a dressmaker to overcome this is to go through her fashion books carefully and select those styles which she knows are adaptable to the materials that are in fashion and that will be pleasing to her particular customers. Then she should cut these fashion pictures out carefully, mount them on cardboard, preferably gray in color, and either keep them in a suitable file or hang them around her workroom and her reception room.

Following this plan will enable her to attract more attention to the dress itself and present to her customers styles that she knows she personally can develop and that will please. This will result in better satisfaction all around. However, if the dressmaker tries to persuade her customers into certain styles when they have settled upon some other style, there will likely be dissatisfaction and possibly embarrassment; whereas, if she selects the styles, she not only will serve her customer much more intelligently but will be able to give better satisfaction in the completed garment.

86. It is true that time is required for cutting out these fashion pictures, pasting them, and either filing them or hanging them up, but they will save her much time in the long run and will add materially to her business. When customers come into her shop, even though they select the simplest garment possible, they have a better opinion of the dressmaker's business ability if they see that she has an eye for attractive garments and that she gives thought to their possible needs in selecting and arranging designs for them; and, in truth, she does cater to their needs unconsciously, for she cannot cut out a picture of an attractive garment without seeing its possibilities for one of her customers.

In this connection, the advantage of having a helper is demonstrated, for the helper can very easily and quickly cut out the pictures and get them ready for exhibition. The expense of the cardboard for mounting the pictures will be very slight, inasmuch as a sheet of cardboard suitable for six to ten drawings can be purchased at small cost. Also, both sides of these sheets can be used, for when one style becomes passé the reverse side may be used satisfactorily, provided the worn edges of the cards are trimmed off. For her own convenience, the dressmaker can make a notation by each design of the number of the pattern to be used in making it.

87. Individual Styles.—It is said that the women of France never bother themselves about what is in fashion, but think rather of what is becoming to them individually, and that only in the galleries of the theaters and on the streets does one see the ultra-fashionable. The example set by the French women is a good one for the dressmaker to follow in designing clothes for her customers. If she can only create in them the desire for becoming clothes, rather than extremely fashionable ones, she will be able to produce better results for them and herself. The dressmaker who can create individual costumes is always in demand.

In order to learn what is correct and smart for individuals, the dressmaker should go to the shops and watch the salespeople try

on dresses and coats. In observing the fitting of a garment, she should ask herself, Is the customer making a wise purchase? Does the garment fit her correctly? Is it becoming? Is there any occasion for which the dress will be particularly desirable? Is the fabric one that is going to give her the necessary service? Does the color emphasize her individual charms? Would she appear to better advantage in a dress that made her look more slender, or do the lines accentuate slenderness and should they be avoided by this type of individual? If the dressmaker's work has been limited and her problems in dressing the individual have been few, then by all means should she plan to get such lessons as these in the shops near by. This experience will make it possible for her to avoid the wrong and to suggest the right.

88. Regular Customers.—Another factor in the upbuilding of a dressmaker shop is the dressmaker's clientele, or regular customers. Such customers must be studied and then catered to in the right way. If she finds styles that she knows will suit them particularly, she will have no trouble to serve them to the best of her ability, and she ought to make an effort to help them select things that she knows will be particularly adapted to them. For instance, it would be folly to try to force the mature woman of 55 or 60, who wants a very nice dress for Sunday wear, to have something that would not give her comfort or that would not suit her purpose. If the customer can be made to feel that her wishes are being respected and that she is being benefited by the knowledge of one who understands individual requirements, fabrics, and workmanship, she will be more satisfied with the results produced and will take greater pleasure in wearing the garment as it is made for her.

89. The dressmaker can do much for her regular customers in the way of protecting their interests in clothes. If she knows that a patron has a certain coat, for instance, and she has seen some way in which that coat could be remodeled so as to make it suitable for wear for the coming season, she should not hesitate to tell the customer about it. She may even advise as to what material to get and how much will be needed. It may be that the dressmaker will not feel that she can afford the time for making garments over, but if she thinks her customers have articles in their wardrobes that can be remodeled satisfactorily, it is to her interest,

as well as to theirs, to give them hints as to how to do such remodeling. If she has made dresses for them the season before and happens to have left material that they can use, or if she knows that they have the material, she ought to call their attention to it, so that the dresses can be remodeled.

Just as there are certain persons who advise as to the spiritual welfare, the financial interests, the health, etc., of others, so the dressmaker should constitute herself an adviser as well as a designer and maker. When she comes to a realization of this fact, she will not confine her interests to the one dress that she is making, but will be glad to help her customers in every way possible. She will then become more valuable to them, and they will know that they are going to get full value for the money they are paying. It also gives them the impression that her work is a pleasure to her and that her interest in them does not stop with the making of the dress. Besides this, she herself will derive much happiness and satisfaction from the thought that she has served her customers to the very best of her ability.

90. The matter of undergarments is also one in which the dressmaker can be of great assistance to her regular customers. As many women feel that they must make these garments themselves, they are usually very glad for such hints as their dressmaker is willing to give them. The dressmaker should therefore be generous and tell them about any attractive garments that she has seen and knows will be of interest to them. In doing this for her customers, she will be assisting both them and herself, for she will enable them to develop their undergarments in a way that will be suitable for the outer garments that she is making for them, and she will be sure that the dresses she is making will have the proper kind of foundation and so appear to better advantage.

91. Guarding Customers' Interests.—In a small town, the dressmaker in business has to solve problems that she will not encounter in larger places. One of them is the duplicating of patterns and designs. This she must try to avoid, because her customers are likely to meet at social gatherings or in the homes of friends, and it would be extremely embarrassing for them to appear at church, a party, or a luncheon and find a friend with a gown that is similar to theirs. However, such a difficulty can be overcome through the exercise of a little tact and good judgment on the part of the dressmaker. If she has made a dress for some one and another customer selects the same design, she should tell the second one frankly that the style has already been used for a customer. It will not be necessary to divulge the name of the person for whom the dress was made. The second customer will usually be satisfied, for something else, very pretty and suitable, can always be found for her.

92. Another factor about which a dressmaker should be very careful is the showing of the garments that she is making. She has really no right to show to one customer a garment that she is making for another; in fact, to do such a thing would be a breach of business dealings, for all transactions with customers should be strictly confidential.

Sometimes a dressmaker may become especially enthusiastic about some particular piece of work she has in hand and may be tempted to show it to a customer who would be likely to appreciate it; but, even in such a case, she should overcome her desires, for if she refrains from betraying their confidence, her customers will be better pleased with her, will respect her more, and will rely more on her judgment.

93. Cooperating With Customers.—If it is an effort for a customer to pay the price of the garment that has been made for her, and if, while she likes nice things, she cannot afford to have them, she will appreciate a little advice from the dressmaker as to the way in which the scraps of materials and trimmings can be used to make many little accessories that will be attractive with the finished garment.

PROCEDURE IN GARMENT MAKING

94. Use of the Measure Slip.—One practice that a dressmaker should never fail to follow when the customer comes to plan a dress is to take her measurements. As it is very important that these be complete in every respect, a measure slip, such as the one shown in Fig. 6, should be used. It will be observed that this slip is arranged so as to give all the necessary information in a concise and systematic manner.

95. The value of a measure slip in the workroom, when it is accurately filled out, can scarcely be estimated. The notations at the lower part are of great importance if many garments are in the workroom at one time. For instance, as the initials of the person designing the garment are given, any questions that come up as to the detail of making or finishing, or as to the one for whom the garment is to be made, can be referred to this person, thus saving time and avoiding mistakes.

When the person designing the garment places her initials on the slip, she may also put down, in this case just below, the abbreviations of the foundation pattern required in developing the garment; then the girl who prepares the pattern can get this ready and attach the measure slip to it, so that much time may be saved when the garment is ready to be cut out. A notation as to the kind of material and the kind of garment should also be made; as, in this case, light-weight tweed is used and the garment is to be a tailored dress. When the garment is cut out, the name or the initials of the person cutting it should be added, so that any questions that come up in the development of the garment can be referred to her. The name of the girl who makes the garment should be put on the lower part of the measure blank for reference in developing this suit and for future use. This will enable the dressmaker to determine who is working on the best garments and to give each girl credit for the work she does.

An additional memorandum could be put at the bottom of the measure slip to cover the date the garment is finished and delivered to the customer, so as to show how much time was consumed in the making. The back of the measure slip could be used for keeping a personal record of the customer. Such a record will prove to be a wonderful aid in developing garments for her in the future.

WOMAN'S INSTITUTE

MEASURE SLIP

Name Mrs. E. C. Shifflett

Address 17th. and Reynolds Ave.

Telephone No. 2564 Date 3/1/29

Magazine Fashion Service Design No. Model 2B

Name of Measurement	Size
Neck	13
Bust	38
Front	21
Chest	15
Width of Back	14 3/4
Length of Back	15
Center Back Depth	7
Armhole	18
Inside Sleeve Length	18
Elbow	11
Hand	8
Waist	32
Hip	41
Dart	8 1/2
Front Length	42
Side Length	43
Back Length	43 1/2

Designed by L. H. J. Cut by Roberts

Pattern Coat Dress Style Garment Tailored Dress

Material Lt. Wt. Tweed Made by Tuman

FIG. 6

96. Customer's Personal Record.—Without doubt, a customer's record is of greater value to a dressmaker who has an extensive clientele than to the one who conducts a small business; still, it will prove a help to every dressmaker. It should contain every item of interest that might be of assistance in suggesting new dresses and planning them, and if it is properly checked up, it will reduce the time usually consumed with customers in a discussion of new garments.

Specific facts to be included in this record are notations regarding the figure, proportions, complexion, hair, and eyes of the customer; some notes on her likes and dislikes, which are usually more or less pronounced in different customers; and a memorandum showing the extent of her social activities and home requirements. In addition, there should be notations of her favorite colors and fabrics. In fact, small *swatches,* that is, small pieces of material, of dresses previously made, together with the date of their completion, can be attached to the record with profit.

97. Measuring Material Furnished by Customers.—When the customer supplies the material for a dress, as is usually the case, it should be measured when she brings it and while she is in the shop, so as to make sure that the number of yards she thinks she has brought are actually in the piece. Often a customer has a piece of goods in the house for weeks beforehand, and probably has forgotten just the number of yards that she bought. If it is measured while she is in the shop, she will know definitely how much there is and what kind of dress she can reasonably expect from the amount she has brought. For just such purposes, many dressmakers keep a yardstick on the reception-room table, and in the big shops the yardstick is tacked in place, so that it will be convenient to measure materials that are brought in by customers. If, when the material is measured, it is not enough, the customer should be notified and advised to purchase the amount needed.

98. Memorandum of Supplies.—To assist the customer in the purchase of findings, the dressmaker should give her as explicit directions as possible. These will not only save time on the customer's part, but will undoubtedly enable her to procure things that will be more satisfactory. Therefore, when the matter of the necessary material has been settled, the measurements have been taken, and the dress has been planned to the satisfaction of both

the customer and the dressmaker, the dressmaker should make a memorandum of the supplies that will be required for the dress, as well as the exact time when she will need them, and give it to the customer. This memorandum should include snap fasteners, hooks and eyes, thread, together with the special things, such as trimmings, etc., that are to be used on the dress. On this memorandum slip, the dressmaker should also put her own name, address, and telephone number. Then, as the customer will have these directly before her, she will not be likely to make a mistake in having them delivered.

99. It is usually advisable for the customer to make all purchases in one store and then have them delivered to the dressmaker immediately. Then, too, if the dressmaker knows where certain things that she may need for the dress can be procured, she should not hesitate to let the customer know. This information will assist the customer to a considerable extent, for many women who are not accustomed to shopping will frequently go from one store to another in search of something and thus use up time and energy in locating it. The dressmaker should also make known any preference she may have for particular kinds of findings, such as a certain make of thread, so that the customer can purchase it for her and she will not be forced to use something with which she is not familiar.

100. Of course, if the dressmaker is to supply the findings, such a memorandum and such directions will not be necessary; but it should be made plain when the dress is ordered that charge will be made for the findings according to the amount used, and that this is in addition to the price asked for the making of the dress. In many dressmaking shops, the bill for the making of the dress ranges from $5 to $35, and additional charges are made for the findings, from 50 cents up to $10, depending on what has been supplied.

101. Garment Fitting.—In arranging with the customer for a fitting, the dressmaker should caution her to wear shoes with heels of the height that she will wear when the dress is finished, the right kind of corset, and a brassière suitable for the dress; that is, if the dress is to be very close fitting, as a basque, a very plain corset cover or brassière should be worn, but, if it is a dress of

crêpe, lace, or soft, sheer material, the combination or slip should be dainty, as the effect will be better.

After the customer has been cautioned particularly about these things, the time for a fitting should be decided on; then a special effort should be made to have the garment ready when that time draws near. If she has a telephone, the helper should call her up and remind her that she is expected for a fitting on such and such a day. This will save the dressmaker's time and, besides giving her customers a favorable opinion of her, will assure them of the fact that she is conducting her shop in a strictly businesslike manner. It is important that she start out in this way, for as the business increases there will be occasion for the shop to have as much system as possible.

One situation that she should especially avoid is the disappointing of her customers. If she finds that she cannot possibly be ready for a fitting at the specified time, she should notify the customer, either by note or by telephone, for nothing is so irritating to a customer as to make an effort to keep an appointment and then find that the dressmaker is not ready.

102. When the customer comes in for a fitting, she should be advised to remove her dress, provided the garment to be fitted is a dress, a blouse, an undergarment, or a skirt, for it is quite impossible to fit any of these satisfactorily over outer garments. Many women do not appreciate the value of a fitting and insist that they can leave their garments on; but it is for the dressmaker herself to say whether or not they should be removed. When the outer garments are removed, the dressmaker should make certain that the undergarments are adjusted correctly, so that there are no wrinkles or bunches of material that could affect the smooth fitting of the dress.

After these precautions have been taken, she should put the garment on the customer, placing each part, such as the waist, the skirt, the sleeve, the collar, etc., on the figure carefully and pinning it exactly in place. Care in these matters will produce such accuracy in the fitting lines that they may be followed in the finishing of the garment.

103. Haphazard fitting, although done by some, is something against which every dressmaker should struggle. If some parts of the garment are not ready when the customer comes for a fit-

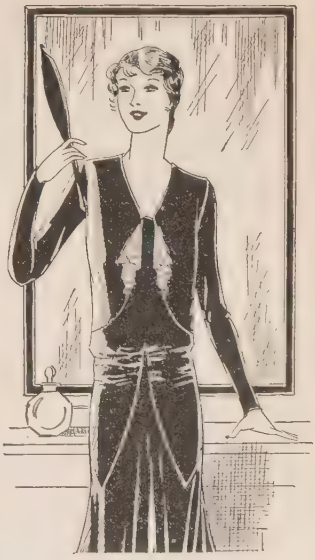
ting, it will be necessary for the dressmaker to pin them on and then finish them afterwards. Such carelessness is likely to make it difficult to get accurate lines, to cause trouble in removing the garment, and to necessitate a waste of time in the finishing. A dressmaker should make it a rule of her shop never to have two fittings for exactly the same thing, for this reflects on her ability, tires her customer, and wastes the time of both.

104. As the fit of garments produced in her shops means much for the reputation of a dressmaker, she will do well to give the problem of fitting her most careful consideration; and this means that she must control herself absolutely, be careful of her speech, and be thoughtful of the work at hand. If she refrains from talking about other things when she is fitting a garment, her mind will not be disturbed and the finished product will, without question, prove to her the importance of giving her undivided attention to the work.

If her mind is disturbed and she is thinking and talking about other matters, she cannot possibly notice every part of the garment and will, without doubt, overlook some of the important details. Then, although this would be most unfortunate, she would find it necessary to say to her customer upon leaving, "Oh, I forgot to notice the length of the sleeve," or "I forgot to notice how full the dress was through the bust," or "I am not certain about the waist line," or "I was afraid the dress was a little too long in the back, but I neglected to see about it." All these features are of greatest importance and must be taken care of during the fitting; in fact, at this time the dress must be scrutinized from the neck to the hem and every part considered carefully, and this cannot be done if the dressmaker is thinking about things that are entirely foreign to the work in hand. Giving her undivided attention to the fitting will simplify the work for her helpers.

105. A very wise dressmaker once said that the dressmaker who controls her tongue during the fitting saves herself one-third of the time in the final finishing of the garment. Of course, this does not mean that the dressmaker should not be cordial when her customers come. She should by all means be kind, interested, and happy, and, if possible, create in her customers a feeling of pleasure in coming to her. However, the dressmaker should never gossip with them, for, if she does, they cannot be sure that she will not gossip about them when they are gone.

After the dress is fitted, she should chat for a few minutes with as much good cheer as she can and then dismiss her customer as quickly and courteously as possible, so that she can take up the garment that has just been fitted, make any necessary changes, and proceed with the development while every part of it is fresh in her mind. As a result, the work will not be half so arduous and the finished garment will appear much better.



106. Always ask the customer how she likes her dress, whether the skirt is the proper length, and whether the sleeves are comfortable and just the right length. Sometimes customers will suggest impractical changes in the fitting or finishing. Such suggestions should be skilfully overcome by providing a better way. Often excellent suggestions are made, and these should be encouraged.

It is very displeasing and disappointing to a dressmaker to fit a garment on a person who is tired or disheveled from shopping, but this can be overcome by her freshening up and even using a little powder before the fitting. To get the most satisfactory results, a woman should put herself in as good condition as she expects to be when the dress is actually worn. Then, too, a certain amount of thoughtfulness is due the dressmaker, and she has a perfect right to expect it of her customer. However, if the dressmaker requests it tactfully, the customer will not feel that

it is impertinence on the dressmaker's part and she herself will be better satisfied with the fitting in every particular.

107. Another point about which the dressmaker must be careful is that she have the proper light when she is fitting a dress. For instance, when brilliant colors are used for evening dresses, the effect is likely to be very displeasing in the sunlight. However, if the room is darkened and the lights are turned on, the effect that the dress is going to have by artificial light can be secured; then, if any changes are required to bring out the beauty of the dress, they can be made before it is finished. Since there is so much difference between the effect of daylight and that of artificial light on colors, it is decidedly unwise to try to fit by artificial light a dress that is to be worn in the day, or to fit in daylight a dress that is to be worn in the evening, especially if it is of a bright, hard color.

108. During a fitting, a dressmaker should have every consideration for the customer. Many times she will become so much interested in fitting a garment or in adjusting some detail of it that she will work several minutes in pinning it in place or arranging it just as she desires it without realizing how long she has kept the customer standing. She should always remember that there is scarcely any task so wearisome as to stand to be fitted, no matter what kind the garment is, and if she detects the least fatigue on the part of the customer, she should insist that the customer rest a few minutes. This does not necessarily mean a loss of time to the dressmaker, because she can sit down and observe the garment while the customer is resting, and can thus get a better idea of how it is going to look; in fact, she can plan the next step in the fitting, so that the customer will not be kept standing a minute longer than is necessary.

109. Importance of Keeping Appointments.—A fault credited almost entirely to women and a criticism that they, in general, fully deserve is that of not keeping their appointments promptly. A dressmaker should always avoid saying, "I will have your dress ready on Tuesday." It would be better for her to say as courteously as possible, "I will try to have your dress ready for you on Tuesday, and will let you know if anything unforeseen arises to prevent me from having it in shape for you at that time." In any

case, she should always remember to say cheerfully, "I will try." If she has an inkling that she cannot have it ready, she should be frank about telling the customer so.

A dressmaker will gain an important point in efficiency if she is especially careful about telling her customers, her tradespeople, and her helpers just what she can do and what she is not able to do. This practice will enable her both to retain their confidence in her and to give herself a better standing with them.

ADDITIONS TO DRESS

110. Accessories of Dress.—In Paris, where dressmaking is an important profession, the big shops that have made France famous as a style center give attention not only to garments, but also to dress accessories. Practically every one of them provides what are called accessories of dress; that is, fancy little articles that add to the attractiveness of the costume. These include such things as scarfs, collars, cuffs, ties, vestees, belts, boutonnieres and flowers, dress ornaments, bags, handkerchiefs, dainty lingerie, ribbon flowers for lingerie, satchets, etc., and even boudoir accessories such as pillows, dress-hangers, and pincushions. From these, a customer can select just the right finishing touch for her costume.

111. It will be well for the dressmaker, even though she does not conduct a large establishment, to follow the practice of these shops to a certain extent. If she manages her work properly, she can carry these articles to her own advantage and to her customer's satisfaction, for from them she can realize almost a clear profit in the making and at the same time serve the customer very well by not charging so much as a separate bag or other accessory would cost if it were purchased elsewhere. However, to make a success of such things, she must study dress accessories just as carefully as she studies the fashion publications for the lines of dress, the materials, etc., for to sell well, they must be up to the minute and attractive in every detail.

The making of these accessories is usually a very simple matter and need not take up time that should be given to more important

things. Very often there are odd moments in the workroom when the helpers are waiting for a fitting or for the dressmaker to decide on some particular part of the work, and if she uses just such times as these for the making of all kinds of fancy articles, she will be able to stimulate interest in the workroom and keep efficient help without burdening herself with unnecessary expense. At the same time, she will provide her shop with all kinds of attractive accessories to show her customers when they come to select garments, and, as very satisfactory sales are frequently made from the articles on hand, she can, without much effort, increase the balance on the right side of the ledger.

112. If the dressmaker is getting a very good sum for the making of a dress, it would be a good idea for her to make some little extra thing and send it with the dress as a gift from her shop. When the customer opens the box and sees the little present that has been planned especially for her, she is sure to be delighted with the article and flattered by the interest taken in her. Such attention will create a good feeling in the customer and will result ultimately in profit to the shop.

113. Dress Foundations.—Frequently the customer does not realize the importance of securing the right kind of slip or foundation to wear with a beautiful dress or suit, and it should be the duty of the dressmaker to give her some advice about this matter, possibly making it and then fitting the dress over it.

114. Selling Articles on Commission.—If a dressmaker is so busy with the making of dresses that she has no time to make odd things, she should not hesitate to put in her shop articles that she can sell on commission. These may include pieces of fancy work, embroidered articles, and lingerie pieces, and may be secured from women who make them. There are many women in the home who do this work and are only too glad to have a market for it. For selling them, a dressmaker may charge usually from 10 to 20 per cent. of the amount that she receives for them.

These articles add to the attractiveness of the reception room, create interest, and give the dressmaker an opportunity to take in small amounts that will add materially to the profits and help in keeping down the overhead expense.

DELIVERY OF WORK

115. The dressmaker's motto should be, "Start right and finish right with the customer;" then the customer will come back again and again. The best profit will come from regular customers, because the dressmaker will have learned how to find the styles they like, how to design for them, and how to fit them, and all this knowledge will make it possible for her to produce better garments with less labor. She can finish right by having clean neat boxes in which to deliver her work and by so packing the garment in the box that it will reach the customer in good condition. There is no excuse for a poorly packed box or package.

116. Packing a Garment.—When a garment is finished, so far as sewing is concerned, it should be pressed or steamed carefully. In this process it must be handled deftly, especially if it is of frail material, so that its newness will be retained. Then it should be hung on a hanger until the customer sends for it or the messenger is ready to deliver it. If, in preparing it for the box, tissue paper is placed inside the sleeves, inside the skirt, and underneath and over the garment, there will be no danger that wrinkles will form. In arranging the garment in the box, the dressmaker should bear in mind that it ought to be just as fresh when it reaches the customer as it is when it leaves the shop and that it must be ready in every particular for her to put it on immediately, if she so desires.

After laying the garment carefully in the box, covering it with tissue paper, and tucking tissue paper in all the corners, so that it cannot move about, the dressmaker can scent the package by sprinkling a drop of delicate toilet water or perfume on the tissue paper, using care, however, that it does not touch the garment. Any little accessories that have been made for the customer should be put in, the lid placed on, and the box tied securely with substantial cord to prevent it from coming open, for, should the garment drop out, it might be totally spoiled, and even the breaking of only one cord may cause the box to go to the customer in an untidy condition. The dressmaker cannot possibly afford to have such a thing happen, for she must conduct herself and every detail of her shop, even to the delivery of the finished garment, in a manner that will command respect and emphasize her interest in the customer and her desire to have everything just right.

117. Packing Boxes.—If the dressmaker's clientele is small, it may at first be unwise for her to purchase boxes bearing her name or the name of her shop, in which to deliver garments, but she can always obtain clean boxes from her merchant by asking for them, and, with a generous supply of tissue paper, she can make up a very respectable-looking package. However, just as soon as possible, she ought to procure from some paper house near by boxes that have her name printed on them and that are used individually by her or her shop.

Such boxes can have printed on them in large type the same wording that the dressmaker's business card carries, the box with the printing costing but little more than the plain box. The advantage of these boxes lies in the fact that they are usually kept for a time in the home, and those which bear the dressmaker's name or the name of her shop will constantly remind customers and the members of their families of her work and will thus aid materially in bringing business to her.

When she is ready to purchase boxes, the dressmaker should inquire as to the different sizes and then select a box that is in keeping with her trade and of as good quality as she feels she can afford. If possible, she ought to purchase two sizes, a large one for dresses, suits, and wraps, and a smaller one for blouses, separate skirts, slips, and any other small articles that she may make, such as lingerie or children's garments.

118. Scraps of Materials.—The question of whether or not the dressmaker should retain the scraps left from garments or return them with the garment is one that must be determined by her. If it is her custom to remodel garments for her customers, then it is well for her to keep the scraps properly labeled and filed, so that they will be handy when needed. If, on the other hand, this remodeling is not undertaken, the scraps should be returned with the garment, especially if the customer furnishes the material, unless she specifies that she has no need of the pieces. The custom, however, in large shops where the material is furnished by the shop is never to give any scraps with the finished garment.

DRESSMAKERS' CHARGES

119. Making the Proper Charge.—Sewing, like any other trade or profession, requires first an interest in the subject and a knowledge of the work, and then a keen desire to please individuals. Some dressmakers claim that the ability to sell one's services is essentially the first requisite of success. While such ability is very important, the best dressmakers are those who know the value of their own work and charge accordingly, but who also give such splendid satisfaction that they always have in sight more work than they can do. Self-appreciation is vital after skill is acquired.

In putting her knowledge of sewing into practice, a dressmaker should be proud enough of her skill to protect and improve it, and should remember that the goal will become visible in proportion to the good judgment, desire, and skill that she is able to manifest.

A very dangerous feature of dressmaking lies in selecting a design whose development will require more actual time than the customer desires to pay for. In this way arise unfortunate misunderstandings that are entirely unnecessary. Even though a woman is working by the day as a seamstress or a dressmaker, she may adopt the plans followed in the big shops, for they will eventually help her to have a shop of her own and to achieve success.

120. Fortunes have been made and, on the other hand, many hardships endured by following dressmaking as a profession. The chief reasons for success can be attributed to the adoption of business rules that will make possible the right production every day.

Big shops keep time tickets for all work that is done. Thus they know how much time each task requires and can make the right charge. Small shops could adopt this plan to advantage, for they would then receive the right compensation and have justifiable reasons for every charge they make.

In many of the shops, a rough memorandum is made as to the cost of the various items that enter into the construction of a garment, and this is submitted to the customer at the time that it is being planned. Such a plan is an excellent one to adopt in fixing the charge to be made, as it prevents misunderstandings.

Following is an itemized memorandum suggested to a customer for a gown in a high-grade shop:

Material	$38.00
No. A silk lining	3.00
Findings, including real lace for edging collar and cuffs	9.00
Embroidery work	18.00
Making	30.00
Total	$98.00

This same memorandum, after a discussion with the customer, who did not wish to pay so much for the particular gown, was revised to read:

Material	$38.00
No. B lining	2.25
Findings, including machine-made lace for edging collar and cuffs	5.50
Embroidery work (less elaborate in detail)	11.00
Making	30.00
Total	$86.75

In the case of a lingerie dress in another shop, the original cost memorandum read:

Material	$ 5.00
Machine hemstitching	3.50
Findings	1.40
Making	6.00
Total	$15.90

Later, the customer decided to have a more elaborate dress and to use hand-sewed lace as a trimming instead of machine hemstitching. Then the cost memorandum read:

Material	$ 5.00
Lace	7.00
Findings	1.40
Making, including hand sewing	11.00
Total	$24.00

THE TAILOR SHOP

121. In the trade, the tailor shop is considered to be a little more dignified than the dressmaker shop. Possibly this is due to the fact that greater technical skill is required of a tailor than of a dressmaker, that the tailor deals almost entirely in tailored suits, which demand a higher price per garment than do dresses, or that the tailor is not required to make all the little things that must be made by a dressmaker. However, be this as it may, the principles and methods set forth here for conducting a dressmaker shop apply with equal force to the tailor shop. There are, though, several additional points regarding the tailor shop that may well be noted.

122. As a general rule, tailor shops are provided with sample books of materials by wholesale dealers in woolens, and it is from such books that the customers make their selection. Usually, a tailor is able to realize from 40 to 75 cents a yard on the materials that are ordered through her, and while this may seem like a large profit is absolutely legitimate, because these fabrics would retail anywhere for the price that she charges her customers.

The patterns used for tailored garments require more time to produce than do those for dresses, for, as such garments must be very accurate, the pattern for each garment must always be planned separately. This item must be carefully considered in estimating the cost of a tailored garment, and it is generally safe to assume that each pattern furnished is worth from $1 to $5, the price, of course, depending on the originality of the design and the community in which the garment is made.

The workmanship is another item to reckon with, for it must be as nearly perfect in every detail as possible; also, extreme care must be exercised in the fitting and in every part of the finishing. When a garment is ready for delivery, it must be properly packed, and in this connection it is usually advisable for the person engaged in tailoring to visit a first-class tailor shop or the suit department in the best store in her community in order to learn about such matters. Visits of this nature will also give her an opportunity to become familiar with all the little niceties of the season, that is, points regarding coat shields, inside pockets, linings, and so on. Such knowledge will help the person conducting a tailor shop to turn out a finished product that will do her credit and satisfy the customer.

123. One thing that is always found in a tailored garment and is therefore a characteristic feature of such a garment is the *name tag*. Such a tag for women's garments is usually made of light-blue or gray ribbon and has the name of the tailor or the shop woven into it with colored thread. These tags, which are nearly always sewed to the lining at the center back of the neck, add considerably to the finished suit, put a stamp of recognition on the shop, and have great advertising value for the tailor. They are not expensive, as it is generally possible to purchase fifty of them in moderate size and design for $2.

SPECIALIZING IN SEWING

SCOPE OF FIELD

REQUIREMENTS FOR SUCCESS

1. With the increasing number of women in business and the professions, more home women are turning over such domestic tasks as sewing to outsiders. Fortunately for the woman who wishes to turn her skill in sewing to profit, this makes for an abundance of such work to be done. And once this skilled woman has demonstrated her ability satisfactorily, she will have no trouble in finding her share of sewing to do or in selling some special service for which she has an aptitude.

2. Variety of Phases.—If a woman can devote her entire day to the work without the interruption of other duties, the owning and running of a dressmaker or tailor shop usually offers the most alluring prospects and the largest money returns. However, many women having ambitions to turn their sewing knowledge to practical account, find it impossible to devote their entire time to such pursuits. There may be little children to care for, three meals a day to prepare, and a home to keep smoothly running. Or perhaps the ambitious one is a business girl who has a few extra hours each day that she would like to use in earning money for the dozens of things that a limited salary will not quite provide. Or she may wish to sew for the sheer joy of the self-expression she finds in making beautiful things, and then learn that there is a ready market for her products.

Besides the question of time, there is the fact that many women are interested in only certain parts of the sewing profession and consequently wish to market just the service that appeals to them. This makes for greater success, as a woman is always able to do better the work for which she has a special liking.

COPYRIGHTED BY INTERNATIONAL EDUCATIONAL PUBLISHING COMPANY. ALL RIGHTS RESERVED

3. Importance of Business Methods.—Whatever the conditions are, and they are never identical in any two cases, the field of specializing in sewing is a large, an important, and, if it is properly understood and carried on, a profitable one. So suggestions for its various phases are here given in order that the woman who desires to make money through her sewing skill without establishing a dressmaking shop can find among them some plan that will meet her requirements. In selecting any of these, she will do well to remember that much of the success of her venture will depend on her going into it in a businesslike way. Thinking out the matter carefully enough to choose just the right type of business and attending to all the details in a thoroughly intelligent way usually makes for large money returns and prevents regrets over a plan that failed because it was not properly thought out in the beginning.

4. Importance of Proper Marketing.—A large part of the success of merchandising a product or service is very naturally determined by the way it is marketed. Numerous methods of accomplishing this are possible, depending on the article itself and the community, and many points are involved in it. As a large number of the marketing plans are applicable to many of the products and services, the marketing of specialities is here discussed before the various phases of the work itself. However, it is given in a somewhat general way, and under each specialty are taken up any specific methods of publicity that will help to bring that particular one to the attention of the public.

MAKING A SUITABLE SELECTION

5. Choosing a Special Product.—In deciding what work to choose, you will usually find that it is well to confine your efforts to making one or two particular items so that you become a specialist in your line. You may choose some article of clothing—children's clothes, lingerie, aprons, smocks—if any of these have a real appeal for you. If you have a particular flair for making rooms attractive, you will find congenial work in choosing for your specialty some household article, such as curtains, lamp shades, linens, or pillows. If dainty creations of ribbon, lace, and bits of silk bloom under your fingers with particular ease, then you will enjoy making some of the novelty flowers, boudoir accessories, or handkerchiefs. The main idea is to choose the thing you like to do and can do best

6. Choosing a Special Service.—If you prefer to do something a little more professional, there are many special services that you can offer to your customers, such as cutting and fitting, developing muslin models, or remodeling out-of-date garments. Many women with a special talent for teaching prefer organizing classes to doing actual sewing. Others find their greatest satisfaction in some of the commercial positions, such as are offered to demonstrators. So the field is sufficiently large and varied for every woman to find something in which she excels and which gives her pleasure.

7. Factors Governing Selection.—The very size of the field requires that much care be used in the selection. To be most successful, you must choose the thing you can do best and for which there is the greatest need in your community, for on these two factors depend your pleasure in your work and the extent of your market. For example, if you live in a town where people do much of their own sewing, a cutting and fitting service will be received more enthusiastically than a sewing service. If your community is one that entertains extensively, novelties that will be attractive for bridge prizes will find a ready market, even if there is a gift shop in the town, for hand-made articles that are well made always have a special appeal.

8. The time it will be necessary for you to spend on your project and the cash investment it will involve are two more items that demand careful attention. If your time is very limited, you will do well to choose something that can be done quickly on the machine rather than some article that requires much hand-work. If the amount of money you have to use is very small, you may have to invest it all in materials and depend on the profits from the sale of the finished articles for further growth in your venture.

MARKETING YOUR SPECIALTY

REACHING YOUR MARKET

9. There is a saying to the effect that if you make something the world wants and make it better than any one else, it will wear a beaten path to your door. No doubt this is true, provided you first point out the door and call attention to the desirable product that lies behind it. So, having selected your specialty, your next concern is to get in touch with the logical buyers of your product. There are various ways of doing this.

10. Personal Soliciting.—One very successful method of securing a market for your wares is to make up samples of the novelties or articles of clothing that you want to sell, pack them neatly in a case, call on your friends and acquaintances, and solicit their orders. This gives them a very good idea of the quality of materials and workmanship that you have to offer and usually results in many sales.

If they are pleased with what you are selling, they will be glad to give you the names and addresses of their friends, on whom you may call in like manner. Thus you may broaden your field considerably and increase your sales.

11. Advertising.—A small advertisement, inserted in your local papers, is effective in putting your proposition before the public, whether you wish to sell articles you have made or present some special service. To do this, first secure the classified advertising rates of the paper in which you wish to insert your advertisement and, after you have composed it to your entire satisfaction, take it to the paper and ask them to give it as good a position as possible and let them suggest the heading it had best come under.

State your proposition as simply and clearly as you can, being certain that you have included every point that should be mentioned,

and give your name, address, and telephone number. When you are sure your statement is complete, go over it and cut out all unnecessary words, remembering that charge is usually made according to the number of words or lines. Sometimes you will find that, by restating a sentence, you can eliminate several words and save considerable expense.

If you feel that you are too inexperienced to write an advertisement that will "pull" well, go to some one who understands such work. You may find some one in the newspaper office whose business it is to help advertisers to plan their advertisements, or you may employ some one outside who specializes in writing advertisements and who will help you for a small sum.

12. Distributing Announcement Cards.—If you wish to direct your publicity toward a special group, such as the members of a club who live at a club house, the nurses in a hospital, or the employes in an office building, an effective method consists in having small cards or circulars printed, and then either mailing them or having them distributed by some one in the building. Frequently the manager or secretary of a club, the superintendent or head nurse in a hospital, or the person in charge of the personnel in an office will place such cards where they will reach the people to whom you wish to address your message. If you want to mail out such cards to the members of women's clubs, you can usually secure a list of the club members, with their addresses, from the secretary. On these cards, state clearly and in as few words as possible what you have to offer, and give your name, address, telephone number, and your rates if you think they will be particularly alluring. Make your cards just as attractive as possible as they are your introduction to your prospective customers. Do not construe this, however, as a suggestion to overelaborateness, simplicity being always in better taste.

13. Selling to Department Stores.—If you live in a large city where great distances make it difficult for you to get in touch with customers or to deliver goods, investigate the department stores as outlets for your work. A personal interview with the general manager or with the buyer of the department in which your merchandise would be sold, is the most satisfactory method of contact. Always take samples of your products with you on such interviews.

You will find that most stores are willing to buy from you if they find that the samples you submit are acceptable as to workmanship, materials, sizes, and colors, and if you are able to assure them that you can furnish the merchandise in sufficient quantity to keep their stock replenished and can supply it on definitely decided delivery dates.

The usual objections that stores have to buying from the individual are that they have difficulty in getting merchandise in large enough quantities and at the times specified and in keeping it to the same standard of excellence. Some stores require that the buyers in the departments in question have opportunity to inspect the home-produced merchandise frequently.

Another point you must understand thoroughly in selling your product to stores is that they buy only at a price sufficiently low so that they can mark it up about 40 per cent. This mark-up is necessary in order that the store may stand the handling costs and still make a fair profit. So you will readily see that any merchandise you sell to a store must have a strong style appeal and usually be hand-work, for you cannot afford to compete with factories turning out machine-made articles at low prices.

14. Selling on Commission Through Gift Shops.—Very often gift shops, and sometimes stores, will sell your product for you on commission; that is, they will display it with the idea that if it is sold you will pay them a certain percentage of the price that you place on it, known as a commission. The commission varies usually from 10 per cent. to 20 per cent. While this may seem high, you should remember that it is to cover the service of presenting your product to the public, a thing they can do better than you, and of wrapping and perhaps delivering it.

15. Selling Through the Woman's Exchange.—Almost every large city has its Woman's Exchange where home-made products of all kinds may be sold on commission. Here the rate of commission is sometimes lower than in the shops, but there is usually, in addition, a membership fee of $2.00 or $3.00. Of course, in an exchange, you have to compete with other home workers, so if your work is to sell readily, your workmanship must be outstandingly good and the article you make must be something very much desired by a large number of people.

16. Selling Service to Manufacturers.—In cities where manufacturing is done, there are often manufacturers who hire hand embroidery and similar work done outside of the factory. If you can do work of this kind and desire to find a market for it, get in touch with such manufacturers by telephone or by calling on them and showing your samples. If you are so located as to make it difficult to call personally, write a letter and enclose a small sample of your work.

You will be able to find the names of manufacturers in the classified telephone directory, where they are usually listed under such headings as "Embroidery Manufacturers," "Art Needlework Manufacturers," etc. As their addresses and telephone numbers also are given, it is an easy matter to get in touch with them.

17. The Telephone as a Selling Medium.—One of the simplest media through which to sell your services is the telephone. In fact, this will save you considerable time and effort. By means of it, invite people to come to your home to see your wares if you have a display of them there. Or, if your plan of selling is by calling on people, make appointments over the telephone so that you need not arrive at an inopportune time and fail to command their interest, nor make an unnecessary trip and thus waste your time.

If you know something of a woman's disposition, however, and feel that she may be intrigued by the sight of an attractive article whereas, over the telephone, her impulse might be to say that she was not interested, a personal visit without prearrangement would undoubtedly serve you better. And so, in this, as in any other selling plan, let your method be elastic enough to accommodate itself to conditions. Use your own best judgment, letting your experience with each individual teach you a little something more of human nature so that you may learn the manner of approach best suited to various types of persons.

SETTING YOUR PRICE

18. Various factors enter into the matter of setting the right price on your product. You should give careful consideration to all of these and then decide on a price that will be as high as is reasonable and yet not be so much out of proportion to the actual cost of time, labor, and material you put into it as to discourage your possible clientele from purchasing it. Never undersell your product. It is better to get the right price for it and make fewer sales than to sell it so cheaply as to suggest that you undervalue your service, and to make a great many sales in order to realize the right profit.

19. Considering Cost of Production.—The first thing to do in determining the price you should charge for your product is to keep an accurate account of the time used in making it and of every item of material that goes into it. If you use materials that you have had for some time or that you bought at a reduction, figure them in at the current market price, for when you go to replace them for future orders you will have to pay these prices, and it would cause dissatisfaction among your customers if you increased your price on the second lot. Then, in computing your price, allow a fair charge per hour for your time and a fair profit on the materials you use. As a rule, hand-work commands a higher price per hour than machine work, as it requires greater skill. From 40 to 75 cents an hour is an average price for hand-work, while machine work may be done for as low as 30 cents. On some things, such as hemming or hemstitching, the charge may be made by the yard, being based on the time spent. Monograms may be charged for by the letter after enough have been done so that you can base your charge on the time spent.

For materials that you use in garments or articles that you make up to sell, you are justified in adding a charge of from 5 per cent. to 10 per cent. of their cost. The resulting price, added to your charge per hour for your work, will determine your final price.

20. Competing With Established Businesses.—The prices that stores or shops or others like yourself charge for articles of the same type as you have for sale will have a bearing on the prices you charge. So it is well to investigate these carefully, making a list of their

prices and comparing the quality of the products with that of your own. If yours are superior, you can charge as much or slightly more, but otherwise you will have to price them lower. As a rule, hand-made articles of distinction can compete very well with similar articles in the shops, but machine-made garments can be sold for no more than similar factory-made products in stores, unless they have some touch of individuality, such as a bit of appliqué or embroidery that oftentimes can be quickly added.

21. Considering Popular Demand.—After you have figured out a price that will give you a legitimate profit over the cost, you may be able to increase it if your article is something that the public actually wants. You often see some small article sell for what seems a disproportionately large price, considering its cost, and you marvel that so high a price can be obtained for it. However, the thing the public is paying for, and willingly, is not the actual material that has gone into the article, but the freshness of the idea behind it and the appeal it makes to their fancy. It may be a fad that is popular for a short time and then is dropped in favor of some newer one, but until the idea becomes old and familiar, the article sells for a high price.

While this factor of popular demand is an important one in determining the price of what you have to sell, it carries with it, however, the disadvantage that the market is short lived. You must work fast and make the most of it while it lasts, at the same time looking ahead for the next idea that will be popular. You learn of these things by keeping an alert eye on the fashion and home magazines, the advertisements in magazines that women read, and by watching carefully the articles offered for sale in stores. Also, you can find out much concerning them by studying people, keeping in touch with the things they do for enjoyment, and anticipating the articles they will need or desire in their various activities.

22. Popularizing Staples.—In the long run, you may find it more satisfactory to concentrate on staple articles, particularly if you give them smart touches that keep them right up to the minute from the fashion standpoint. There are many ways in which you can inject new ideas and styles into every-day articles to make them sell with something like the speed of the fads and for a very satisfactory price. For example, even such a necessity as a kitchen apron acquires an immediate appeal if it is dressed up with some

new, smart touch of hand-work or is developed in some material that is not familiar in that use. Household articles, such as towels, sheets, wash cloths, and even dusters may be made so attractive that they become difficult to resist and consequently can be priced accordingly.

23. Featuring Seasonal Articles.—As each season comes around, it brings with it the need and the desire for certain things. Making these and having them ready for sale far enough in advance often produces a very good business. For instance, at Christmas time, you will be able to sell many articles that would sell very slowly, if at all, at any other time. And the advantage of selling articles that have a seasonal appeal is that you can usually get higher prices than for others.

24. Giving Your Product Quality.—Nothing impresses a prospective buyer more than quality and distinctiveness in a product. The workmanship you put into it should be excellent, the material should be of good quality, and the design of the product itself and of the material as well as the color effects obtained should be of distinctive character. Attention to all of these details will enable you to increase your price, for a person is willing to pay more in such case than for the same article made up carelessly of an inferior quality of material in crude or inharmonious colors.

25. Using Attractive Wrappings.—Another thing that you can do to add to the attractiveness of your product and so to its sales value, is to wrap it neatly and artistically. If it is practicable, plan to use something individual in your wrappings, even though this is nothing more than a wrapping paper or tape or cord of a color that is not often seen in these things. If possible, work out a harmony, such as orange paper and brown cord, or lavender paper and purple cord. Soon these become easily recognizable to every one who sees a package, so wrapped, carried on the street, and they prove to be a novel form of advertising. Tissue paper, used inside of the heavy wrappings, adds little to the cost of wrapping and gives the customer the impression that the thing she has purchased is something that the maker considers worth protecting carefully and handling delicately. At Christmas time, the use of inexpensive but colorful Christmas seals for securing your wrappings will carry the Christmas spirit of good will and cheer and cause favorable comment on your work.

You often hear such a remark as, "I like to buy things at Blank's because the packages look so pretty I am proud to carry them." Let this be said of your packages and your business will grow, provided, of course, your product is good. And do not overlook any other such seemingly small points as this, for your reputation as a specialist in novelties or staples is made up of the sum total of just such small things.

26. Pricing Your Product to Your Market.—It is a curious fact that many people, particularly a certain type of well-to-do people, respect a product in proportion to its price. They will pay a dollar for an article that would not interest them if priced at fifty cents. So if your market is among this class of people, your price must be high enough to command their respect, but at the same time it must be low enough to be within reason. If, on the other hand, you are in a smaller community and your customers are thrifty people of moderate means, your price must be set slightly lower. Do not, however, have one price for one and another price for another, as that is an extremely poor business policy. Simply consider your market as a whole, and set your price within reason for all customers.

DISPLAYING THE RIGHT ATTITUDE

27. Be Businesslike.—Whatever your particular money-making plan is, it is a business proposition and should always be considered as such. So be businesslike in all of your dealings. If you are working at home, this means that you must feel responsible to deliver goods at the time you have promised and for the price you have set. If you are giving some special service that takes you outside of your home, it means that you must make every effort to be punctual in keeping your appointments. Your customers should be able to depend on you.

28. Take Pride in Your Project.—Some people, even in this democratic age and country, feel that it is degrading to sell their services for profit and so, if they find it necessary to undertake a money-making venture, are secretive about it. This is entirely a wrong and foolish attitude. Rather, they should be proud of the fact that they have the skill to make or do something that the public is willing to pay for and the initiative to put this skill into profitable use. This, coupled with pride in turning out a well-made product and a willingness to let people know frankly that they are

doing it as a money-making proposition, will go a long way toward making the venture a real success.

29. Be Enthusiastic Over Your Business.—Nothing is so important in selling an article as enthusiasm on the part of the salesperson. Talking about your product as though you respect it very much yourself and find it fills a real need or satisfies a longing is very contagious and soon spreads to your customers. Presently they will be telling their friends about it and thus furthering your business considerably. On the other hand, you cannot expect others to recognize its merits if you show very little interest in it yourself. Your attitude toward it is soon reflected in theirs, so for good sales this should be intelligent and enthusiastic.

30. Keep Your Standard Uniform.—It is to your advantage to maintain a uniform high standard of excellence in your work. If your customers can depend on the quality of your products, they will not hesitate to trust you with reorders and will be glad to recommend you to their friends. But the minute your standard drops, your trade will decrease and your business will cease to flourish. If you make a mistake, it is much better to sacrifice the materials used and start over again, for you will lose less at any time by discarding the article than by turning out an inferior product.

ARTICLES THAT CAN BE MADE FOR SALE

VARIETY OF SELECTION

31. So great is the number of articles that can be made for sale and so varied is their form that the list contains something for every woman who wants to earn money by putting her sewing knowledge into use. But she should choose something that interests her, that may be made in the amount of time she has to devote to the work, and that has good marketable possibilities because it is needed or distinctive enough to be much desired.

Clothing is probably the largest field, covering as it does such specialties as lingerie, children's clothes, house dresses, uniforms, fancy costumes, men's garments, etc. But the variety you decide to make becomes unique and readily salable only as it proves to be a special kind of child's dress, or lingerie for a particular type of person. And it will produce greater sales if it is a kind for which there is a need but which is difficult to find in the shops.

Very distinctive household articles offer an excellent field, too, in some communities. Whether you choose to make lamp shades, pillows, curtains, slip covers, or something else will depend largely on the needs and tastes of the people you wish to serve.

Accessories and novelties, such as handkerchiefs, hand-made flowers, coat hangers, and similar things, if unusual and appealing, prove good products for the woman who wishes to start a little gift shop in her home, although they may be marketed in other ways, too.

The discussions that follow cover practically every type of special article that can be made for sale by means of sewing. These will be of inestimable value to you if you give them careful study, for they will acquaint you with the requirements and possibilities of each variety and thus prepare you to make intelligent selection.

CLOTHING

LINGERIE

32. Selecting Designs, Materials, and Patterns.—The universal love women have for dainty lingerie makes it a desirable item for home manufacture and sale. But to attract notice, it must be something a little different in design, material, or workmanship from that offered by the shops. It is well to begin a lingerie enterprise by going through the lingerie departments of stores to get ideas of the types of garments that are being sold and the trimmings, materials, and colors that are popular. Then watch the magazines, advertisements, catalogs—every possible source of information—for new ideas, and make a collection of clippings of illustrations showing undergarments of every type. These will furnish you with many ideas that you can use as they are or can vary and interchange to advantage.

Always use materials of good quality. Of course, it is to your advantage to get these at as low a figure as possible so that your profit may be increased. Watch, therefore, for sales of suitable silks, fine cottons, and rayons, and laces, ribbons, and other things that you can use as trimmings. It is advantageous to buy material by the bolt if you expect to use large amounts of it, for you can get a reduction by buying in quantity.

Make a point of using patterns that fit well and are up-to-date in design, searching as many pattern counter books as you have access to before making your selections. Garments, cut by good

basic patterns, may have their trimmings varied so that they do not resemble each other too closely to prevent them from selling.

33. Lingerie for College Girls.—College girls, with their alert taste for everything new and clever, are great faddists in the matter of lingerie. If you live in or near a college town and can produce the smart, simple garments that they admire, you ought to be able to develop a good market on the campus. Get information from students whom you know personally as to the types of garments that will take best. Usually pajamas, of both the sleeping and lounging varieties, negligées, step-ins, shorts, bloomers, brassières, and slips take very well. Occasionally there is a fad for a particular garment and smart styles in these sell well, but when the fad is over, they usually will not sell at all. So you must keep informed on campus fashions.

Lingerie that appeals to college girls

34. Sending announcements to the various sorority and boarding houses and later calling with your samples, is one effective means of getting contact with your prospective customers. Tell the girls that you will make up garments to special order in college or sorority colors and with any desired emblem embroidered, appliquéd, or painted on them. If you can get information in advance in regard to these colors and emblems, it is a good thing to make up samples to show. The girls themselves will often offer good suggestions which you can use to advantage. After you have sold garments to a few influential girls who will show them to their friends, your trade will grow quite satisfactorily. Sometimes a girl, who wishes to make some extra money, will act as your agent and take orders among her friends for a small commission.

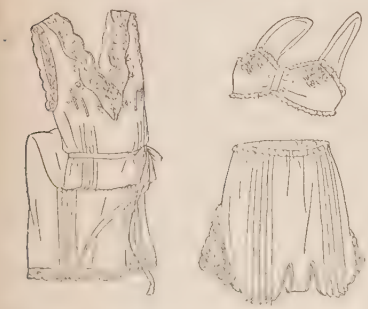
35. Slenderizing Lingerie for Stout Figures.—Stout women often find it difficult to buy in the shops lingerie made along slenderizing lines and of the quality of material and with the grade of workmanship their tastes require. Lingerie of this kind is, therefore, a good seller. The woman who is somewhat stout herself and

who has solved her lingerie problem by finding satisfactory patterns and making her own, is usually the one who sees the need of her fellow women and the opportunity it offers her to help them look more slender and her pocketbook less so, by making for them lingerie similar to her own. Such a woman is more likely to succeed in the undertaking than is a slim one, by reason of the fellow feeling of sympathy and understanding of a common problem that exists between her and her customers. Also, she is quite sure to be tactful, and tact in this case is not only kindness but good business, for no woman likes to be called stout.

Flat arrangement of fulness and lace suitable for stout figure

36. Every known means of reducing bulk should be used in making underwear for the stout woman. For this purpose, the best materials, aside from glove silk, are crêpe de Chine, ninon or triple voile, and a soft grade of radium, made especially for lingerie, for these fabrics, though strong and smooth, are not bulky. Very fine nainsook and handkerchief linen are next in desirability, but they should never be starched.

Very tailored designs are best, but their plainness can be relieved by touches of machine or hand hemstitching, hand needlework, narrow binding, or lace applied flat or inserted. Ruffles must never be used, even tiny ruffled lace edgings being unbecoming. In their stead, use straight bands of plain net footing, lace, or material in a contrasting color.



Dainty, lace-trimmed lingerie sells well to the gift trade

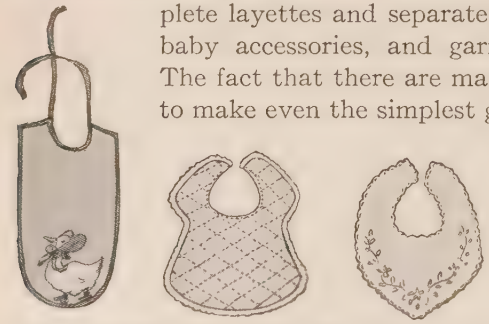
Wherever fulness is required, it should be provided by means of circular flares, plaits, darts, and shaped seams, rather than by gathers. The tops of slips and combinations should be fitted rather closely, and draw strings omitted even in the camisole-top type. Garments that depend from the waist line should have fitted yokes to avoid elastic bands and fulness that would detract from the slim effect sought.

37. Lingerie for General Gift Trade.—Lingerie is always a good special gift item, particularly at Christmas and graduation times. But when you have established a reputation for smart lingerie, people will come to you for help for all kinds of gift occasions throughout the year. So it is important to develop new ideas constantly.

For this trade, all types of garments, such as slips, dance sets, pajamas, combinations, nightgowns, panties, etc., made in standard sizes, are suitable. The material used should be of good quality, the colors soft and pleasing, and the designs and trimmings in good taste. Moreover, there should be a general impression of exclusive or smart newness about the entire collection. Whether the garments should be made by hand or machine depends largely on your customers. Usually, a combination of hand- and machine-work is best. You would, of course, charge more for hand-made garments, and the workmanship on them should be as perfect as you can make it.

CHILDREN'S CLOTHES

38. The making of children's clothes is one of the most interesting branches of sewing, offering opportunities for specializing in complete layettes and separate garments for tiny babies, baby accessories, and garments for older children. The fact that there are many women who are unable to make even the simplest garments for their children is a source of constant wonder to the woman who understands and thoroughly enjoys sewing. But all such women, who must depend on the shops or dressmakers, are her potential customers.



Long bib bound with pink or blue bias tape and trimmed with pastel appliqué; padded quilted bib for the teething period; and a dainty embroidered linen bib

39. Layettes.—Outfits for tiny babies are a delight to make if you can do very fine sewing well, and they generally bring very good prices because they consist of so many articles and must be so daintily made.

Before starting to make layettes to sell, you should become perfectly familiar with the clothing needs of the tiny baby, augmenting

the information you already have with that from the baby books that are published by large stores and that will be sent to you on request, from magazine articles, and from any other available sources. Your aim should be to prepare yourself to give dependable and authentic advice to young expectant mothers on any layette question.

Then you should examine all the available layette patterns, and purchase enough of them to give a large variety of garments in different styles so that you can suit all tastes. You should be able to furnish kimono-, raglan,- or set-in-sleeve dresses, with or without yokes and collars, and other garments in like variety. You should be prepared also to vary the trimmings, which may include hand-run pin-tucks, tiny bindings, narrow Val lace, very fine tatting rings, entre deux, feather-stitching, and dainty French embroidery. Clippings from magazines, catalogs, and advertisements will be helpful.

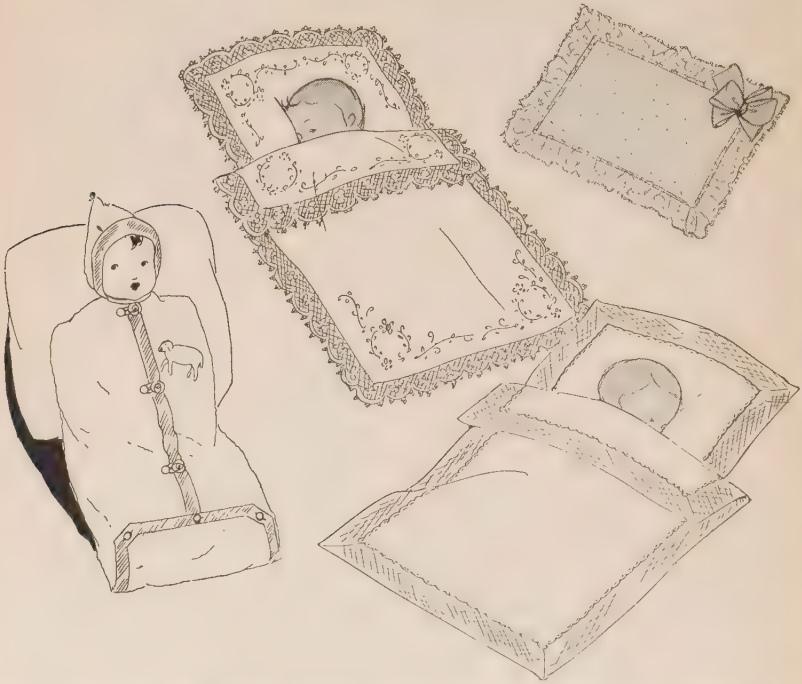
The hood cape is an ideal summer wrap. Knitted or crocheted bootees for those who prefer these to wool hose, long for winter and shorter for warm weather. The first shoes are of silk, kid, or light-weight wool.

40. Equipped in this way, your best plan will be to make up for display one very complete layette as a sample, including all of the essential garments and accessories and many of those that are classed as luxuries, such as dresses with more hand-work, lovely little carriage accessories, and the like. Also, see that it includes garments for both summer and winter wear, for you will be called on to supply layettes for the hot and cold seasons. In showing your samples, it is well to group the essentials together so that the woman may order only these or may add to them as many of the other items as she desires.

41. The question of whether to use hand-work entirely or to do some of the seams on the machine and the finishing by hand, depends largely on what the customer desires, as you can charge less for the garments if some of the work is done by machine.

The materials may be varied too, depending on the price, but fine, soft materials of good quality should always be used. Only the neatest workmanship of which you are capable is advisable, however, for success will come of such a venture only if the garments are very dainty.

42. In addition to the general methods previously given for reaching your market, there is a special method that may be used



Baby's sleeping and outing accessories consisting of eiderdown sleeping bag, cover-and-pillow carriage set of crêpe-de-Chine interlined with wool and edged with Irish lace, tailored set of piqué with net edge, and batiste or linen carriage pillow

advantageously in selling layettes. Have some attractive cards printed, stating that you are prepared to make distinctive layettes or single garments to order and giving your name, address, and telephone number. Then make arrangements with the superintendent or head nurse of any maternity hospitals in your own or nearby towns, to have these cards given to prospective mothers when they register at the hospital. In the absence of maternity hospitals, go

to the general hospitals. Since many prospective mothers are very sensitive, this tactful approach is often more effective than a more direct one.

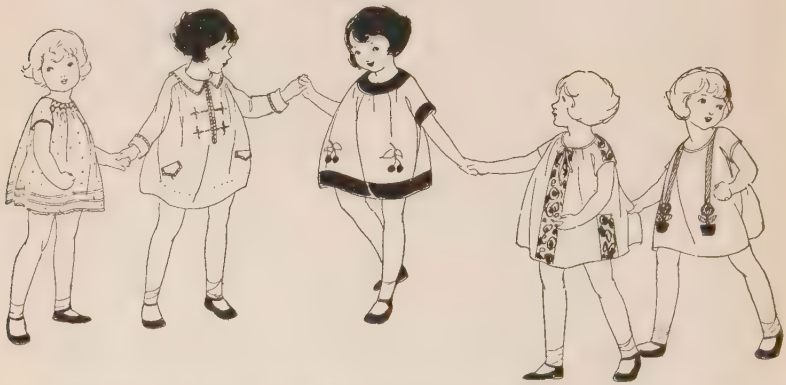
43. Baby Accessories.—In specializing in baby accessories, you have two markets, one with mothers and one with people who buy gifts for babies. Both of these groups are constantly looking for caps, bootees, dolls, carriage robes, baby blankets, pillows, bath accessories, and the many other articles that add to the baby's

Convenient wheel bassinet, usually painted ivory, covered with dotted Swiss or net over silk or sateen, and decorated with ribbon and lace ruffles. Toilet basket of similar materials

comfort and the mother's convenience in caring for him. Styles in these change as in everything else, and new ideas are constantly being offered. So it is important to keep constantly up-to-date by watching the shop displays, the baby catalogs, and the magazines and pattern books and to add new articles that give promise of appealing to your trade.

44. It is usually more satisfactory to display baby accessories for sale in your home than to make calls with samples, though the former method requires more advertising. If you have a small

extra room that you can use for the purpose, you can make a charming display room by furnishing it as a simple nursery in baby blue, pink, and white and showing the various articles in their right atmosphere. A little second-hand bed, crib, and carriage, repainted, make ideal display fixtures for such accessories as blankets, quilted pads, rubber sheets, slip covers for mattresses, pillows, pillow slips, sheets, carriage robes, spreads, quilts, and comforters. Any bassinets ready for sale may display bedding. Odd tables can be painted and used as counters for showing any other accessories, such as sleeping bags, knitted shawls, bootees, rag dolls, and animals. A few chairs, pink, blue, and white, several rag rugs in the same colors, and some dainty curtains will complete the nursery furnishings and create a homey effect.



Simple straight-line dresses made distinctive by the addition of a touch of hand-work

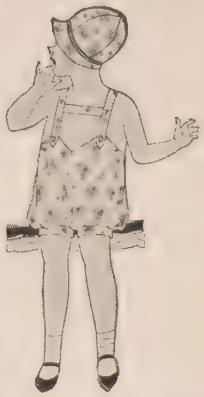
45. Clothes for Older Children.—There is a good market for children's clothes the year around, but they sell best in the late summer just before the opening of school. So, if you plan to do this type of work, try to take orders early, for then you can fill them comfortably. Unfortunately, however, many mothers have the habit of leaving the problem of school clothes until the last minute and then wanting something in a hurry. You can meet this situation by making up a supply of school dresses in standard sizes during slack periods and then letting your last-minute customers select from your stock.

This is a particularly large field, for it includes clothes for both boys and girls. Many women feel that small boys are very much

neglected because of the few styles put out for them, so they will welcome the opportunity to buy smart clothes for their young boys, made by one who understands the work. These should never lose any of their masculine character and yet they may have touches that will give them a really distinctive air.

If you make girls' dresses, it is simplest to confine your work to those for girls of ten or under. Up to that age almost all girls look well in simple, straight-line dresses, but after that the style type changes rather abruptly and more attention must be given to individual styles. The pattern books will furnish you with many ideas both for the designs of the dresses and the nature of the trimmings.

46. *Smocked dresses* always sell well, usually better than any other type. With a knowledge of the different kinds of smocking-stitches, which are surprisingly few in number, you can evolve a great many combinations of stitches and colors to give your frocks variety. Smocking is appropriate on dresses of voile, English print, challis, crêpe de Chine, and all similar fabrics. Those that are cut with raglan sleeves are usually best for small girls, while those with yokes are more becoming to older children.



Sun suit consisting of suspender bloommers and brimmed hat

47. *Sun suits*, which consist of little shorts with suspender straps or very simple sleeveless waists, are designed to expose large areas of skin to the rays of the sun. Doctors are advocating their use for small children, making them an important item for summer sale. Patterns for them are available or can be worked out from romper, bathing suit, or underwear patterns. Sun hats of the same material are smart and practical with these suits. An attractive illustrated bulletin on sun suits can be had for five cents from the Bureau of Home Economics, Department of Agriculture, Washington, D. C.

48. These are only a few of the types of garments that may be made for children. If they are not adapted to your community, your surroundings may suggest others that are more appropriate and will sell better. For example, if school patriotism runs high between rival schools, there might be developed a market for

blazer jackets of flannel in school colors. Or, certain groups of children might need uniforms for some purpose, such as gymnasium, private school wear, and so on. Study the needs of those who might provide your possible market and then try to meet them.

Whatever the kinds of dresses you decide to make for children, remember that they can be made distinctive with just a touch of hand-work. But always keep the dresses or suits very simple and underdecorate rather than overdecorate them. Also, it is important to use fast-color material, to do all stitching with a stitch that is short enough so that seams will not rip easily, and to tie all threads, for active children are hard on clothes, and if your work stands the test of wear, reorders will be forthcoming.

49. There are numerous ways of finding customers for children's clothes. For instance, you may obtain lists of children in the lower grades of school and in the kindergarten from the teachers, and lists of children below school age from the Sunday school. The members of mothers' clubs, parent-teachers' counsels, and similar organizations are your potential customers, so, if possible, have announcements of your work made at their meetings or send cards to the individual members.

MATERNITY CLOTHES

50. All women know the importance of correctly designed and well-made maternity clothes, and yet they often find it difficult to obtain what they need. So you can be of real service to the expectant mothers of your community if you will make a study of the subject and make not only the right kinds of dresses but underwear as well.

To equip yourself for this work and add to the knowledge of it you already have, collect catalogs of firms specializing in maternity wear and clip any magazine articles that you can find on the subject. Also, realizing that the most successful maternity dress is merely a clever adaptation of the current mode, search fashion quarterlies and magazines continually and keep on file the illustrations and pattern numbers of any models that can be adapted to the purpose.

51. The suggestions, given in Art. 42, for selling layettes can be used equally well for selling maternity clothes. In this case, of course, you will not have many made-up samples, one or two

being enough to give an idea of the quality of your work, as dresses, as well as undergarments, will be made to individual order. It is also well to run an advertisement in your local papers at intervals.

HOUSE DRESSES, SMOCKS, AND APRONS

52. In the matter of washable things to wear about her work, every woman has her personal preference for house dresses, smocks, or aprons. But all have one interest in common, the desire to look attractive in the garments they choose. So if you elect to make garments of this kind, bear in mind that the things your customers will look for are designs that are becoming, comfortable, and somewhat individual, good fast-color materials that will stand repeated tubbings, and workmanship that will add to the attractiveness and wearable qualities of the garments.

53. House Dresses.—There are as many types of house dresses as there are women, ranging from the gay, colorful, youthful ones to the somewhat dignified, mature types. If you expect to have both young and older women among your customers, you must, of course, be prepared to make dresses suitable to both types.

There are two ways of managing the choice of models. Either you may select two or three stock types, suitable to young women, and a similar number, suitable to older ones, and make up one of each as samples, or you may allow the customer to select the design she wants from a fairly large collection that you will have on hand and the color in which she wishes it developed. The latter method is probably the more successful because it satisfies the customer's desire to have the model she prefers. If you use this plan, make a collection of illustrations of attractive house dresses from pattern books, catalogs, magazines, etc., and mount each neatly on a sheet of plain paper. You will not need to provide a separate pattern for each model, as you will find that many of them can be developed from a single foundation pattern. Make up a few samples to show the quality of your workmanship and materials.

54. Smocks.—If you make smocks your specialty, your customers will not be limited to housewives but will include also office workers, telephone operators, clerks, and artists. In fact, so general has been the demand for smocks in recent years that supplying them should form a very profitable business.

There are two general types of smocks, the very plain, tailored ones, and those that are really smocked or have some other type of hand-work as decoration. Since the plain ones are machine made and so can be sold for considerably less than those with hand-work, the kind for you to make for sale will depend largely on the buying capacity of your customers. If you are undecided on which to concentrate, make up samples of both and see which one brings the greater number of orders.

Aprons of the best-seller types, including small tie-ons of dotted Swiss or lace-trimmed lawn, cut like the diagrams, and larger ones of printed cottons

55. Aprons.—Aprons probably require as small an outlay of money for material as any garment you could make, for they are developed of inexpensive cottons and often you can pick up at low sale prices remnants that can be converted into charming ones, many styles requiring as little as $\frac{3}{4}$ yard of material. When made with little touches that bespeak imagination, aprons, therefore, bring prices that mean a comparatively high profit.

It is advisable to have a large variety to display, including both dainty aprons of organdie or lawn, which sell well to young hostesses as Sunday-night-supper aprons, and the sturdier ones that are at

home in the kitchen, the laundry, or the garden. Both tie-on and slip-over types should be made in order to suit all tastes. Also, the type that assumes the proportions of a house dress and yet has a complete front opening, which usually makes the front reversible, should be included as this is preferred by many.

One thing to keep in mind in the making of aprons is not to overdecorate them both from the standpoint of the effect produced and the amount of time required to execute the work. Since aprons are chiefly for utility purposes and usually bring comparatively small prices, they should be kept as simple as possible.

UNIFORMS

56. Uniforms of various kinds, whether for nurses, elevator operators, maids, or tea-room waitresses, are always in demand, and the fact that they can be made almost entirely on the machine makes them a desirable specialty for the woman who prefers not to do hand-work.

Since an order is usually for two or more uniforms, the work on them can be simplified by doing all the cutting at one time, then working on certain parts of all the garments in consecutive order, as for example, first sewing up the side and shoulder seams on all garments, then making all sleeves, etc. In this way, the entire order is finished at practically the same time, and the routine makes for a saving of time.

57. Nurses' Uniforms.—Every hospital has for its student nurses a certain type of uniform that is characteristic in color and cut of that particular hospital, and each has its own way of handling the problem of having uniforms made to fit. Some few hire a seamstress as a permanent member of the staff, who stays at the hospital and makes all uniforms required. Such a position might involve full-time or part-time work, depending on the size of the hospital. Other hospitals require the students to furnish their own uniforms, the hospital supplying patterns so that the style is uniform. If the hospitals in your community have this arrangement, it is well to send cards to the students, offering your services as a seamstress. Some nurses make their own, but most of them prefer to have them made by a competent person if one is available.

Graduate nurses have a little more freedom in regard to uniforms, for while theirs must be white, they may be cut in any style that is

becoming to the individual. So a list of the names of nurses who are about to graduate should be obtained from the hospital, together with the names of graduate nurses who are registered in the city, and cards or letters sent to these nurses to acquaint them with your work as a designer and maker of nurses' uniforms.

From pattern books, you can collect a number of illustrations of uniforms from which your customers may choose, or you can work out uniform designs that include all the essential points of comfort and convenience. They usually open at the center front, many having full-length openings for convenience in removing and laundering, and contain considerable skirt fulness. The sleeves are long and of the shirt-sleeve type. Collars are of various kinds, depending on individual preference, and a belt is always used.

58. Doctors' and Dentists' Coats.—Doctors and dentists are often glad to have their white office coats made especially for them, particularly if they are stout or have any other irregularities of figure that make it difficult to get well-fitting garments ready made.

Doctors sometimes have some personal preference as to the type of coat worn, but most of them wear a plain sack coat of white duck, with front facings and notched lapels. The seams are bound or flat felled.

Most dentists and some doctors wear coats that close down the center back, either with buttons or with tapes that can be tied. These usually have shallow standing collars and loose sleeves, finished with hems and no cuffs. White duck or heavy cotton suiting is used in making them and they are cut the usual sack-coat length. Patterns for them can be had from most pattern companies.

Operating gowns for surgeons are made very much like the dentists' coats, except that they are longer. If you are interested in making garments of this type, visit your hospitals and learn whether they wish to have them supplied by an individual.

59. Elevator Operators' Uniforms.—Many elevators are now operated by women and girls, and most hotels, large apartment houses, office buildings, and large stores require a certain type of uniform for these operators. In winter, these are usually of flannel or of similar weave material; and in summer, of some washable cotton that can be kept fresh and attractive. By interviewing the person in charge of personnel, you can learn whether the manage-

ment is interested in having these uniforms made. If the building has no regular practice in regard to operators' dress, a suggestion from you that they adopt such a uniform may be considered favorably, particularly if you are able to submit illustrations or sketches of suitable uniforms and samples of materials from which selections may be made. Tailored dresses on simple but smart lines are the most attractive.

60. Theater Ushers' Uniforms.—The fact that moving-picture theaters in small and medium-sized cities are following the custom of theaters in larger cities by dressing their ushers in simple, becoming uniforms, opens up an opportunity to dressmakers to make such uniforms in cases where girl ushers are employed. Usually the uniforms are simple in line, depending on their color for their distinction and on the repetition of identical uniforms on several girls for their effectiveness. A color suggesting coolness is perhaps the best for summer, while a stronger, warmer color is attractive for winter. The summer uniform is usually of cotton or silk, and the winter one, of wool. Interview the managers of your local theaters, suggesting that you will replace uniforms as needed or that you will make as many as are required in cases where uniforms have not previously been worn.

61. Maids' Uniforms.—In all large cities and in many of medium size, there is considerable demand for maids' uniforms. Since many households like to have these uniforms somewhat individual as to color, material, and small details, it is, perhaps, most satisfactory to solicit orders direct from the mistress of the house by means of printed cards, saying that you are prepared to carry out her ideas in maids' uniforms. If this seems impractical in your case, you may be able to make arrangements with shops to execute orders that are placed with them by their customers.

In all fashionable houses, the housemaids, parlor maid, and waitresses, where there is no butler, are dressed alike, usually in plain cambric dresses of a color chosen by the mistress. Large white aprons with high bibs and plain white collars complete them, but no cuffs are worn as it is sometimes necessary that the sleeves be unbuttoned and turned up. A cap may or may not be worn.

A lady's maid usually wears no uniform, but her clothes are in dark colors and simple design and are usually supplemented with white collar and cuffs and a small black taffeta apron.

The nursemaid's uniform generally consists of a washable dress and large white apron for mornings and either a plain dark dress or a white blouse and black skirt, both worn with a long coat for street wear when she takes the children out.

62. Tea-Room Waitresses' Uniform.—To the woman who likes to design and make original garments, uniforms for tea-room waitresses offer an interesting opportunity, particularly if she lives in a town or a region where there are several tea rooms.

If you are interested in this work, be alert for news of tea rooms that are to be opened. Find out as much as you can about the general nature of the tea room, its name, and, if possible, the decorative color scheme used. Then work out designs for waitresses' costumes that are clever and in keeping with the name and character of the place. If you can sketch, make colored sketches and attach samples of the actual material that you plan to use. If you cannot draw, make up a sample uniform to submit to the manager with the suggestion that any desired changes or variations can be made in it.

Get your ideas from any possible sources. Note carefully and critically all such costumes that you see, observing what makes them attractive or how they could be improved. Novelty is desirable in waitresses' costumes, but they must never be the least bit freakish. They must, moreover, be practical, that is, comfortable to wear and cut in such a way that they may be laundered easily. Since most tea-room uniforms are ironed in a laundry mangle, ruffles and similar trimmings are not practical. Color combinations can be depended on for a large measure of their charm.

Tea rooms and restaurants that have been established for some time frequently adopt new uniforms for their waitresses, especially if they are redecorating their dining rooms, so they are not to be overlooked as possible customers. Sometimes they will act on a suggestion from you that new and attractive uniforms will improve the appearance and general atmosphere of the dining room, and will commission you to make them if you submit suitable samples.

BURIAL DRESSES

63. Many people have a distinct aversion to having their dear ones buried in ready-made dresses. They would be so glad to have a dress made by some one who would give it the soft, light touch

that such a dress should have, if such a person were available. Regular dressmakers are usually too busy with advance orders to do this emergency work. So a woman of sympathy and tact, who will undertake this form of sewing, is genuinely appreciated by her customers.

If you wish to do this work, go to the leading undertakers in your town and tell them that you will make burial dresses to order, assuring them that you are able to work quickly and so to fill orders promptly. This is, of course, very important.

64. Designs, Materials, Colors.—In some cases, you may be called on to exercise your own judgment in selecting the design. In other cases, some member of the bereaved family will wish to confer with you, and you should have helpful suggestions ready as to designs, colors, and materials.

Soft, draped effects are usually best, and patterns for them can be found in current pattern catalogs. Delicate colors, such as flesh pink, lavender, gray, and ivory white, are the ones most frequently used, though occasionally a family will express a preference for some other color. The material may be Georgette, chiffon, crêpe de Chine, flat crêpe, crêpe Roma, or some similar material, depending usually on the choice of the family. Sometimes organdie is used for young girls. Slips, when required, may be of crêpe de Chine or rayon.

65. Making and Finishing.—The dresses are cut by standard-size patterns, and as no fitting is required, the work of making can be done quickly. Most seams can be plain without special finish except in sheer fabrics. However, all details about the throat and sleeves must be executed carefully.

MEN'S GARMENTS

66. Many men who are stout or unusually tall, find the problem of buying clothes that fit quite as trying as do women under the same circumstances. They have their suits and coats custom tailored, but such garments as shirts, pajamas, lounging robes, house coats, and smoking jackets, present a great problem to these men and a great opportunity to the woman who can alter patterns accurately and sew neatly. The workmanship on the garments, however, must be very neat so that they have the well-tailored effect that the discriminating man demands.

67. Pattern Alterations Needed.—It will be necessary to take accurate measurements before altering the patterns you intend to use. Then follow the same principles in making the alterations that you use in altering patterns for women. For the stout man, the most common alteration is for additional width over the abdomen. This can be obtained by slashing and separating the pattern. Shirt and coat patterns can be altered like a woman's blouse pattern by slashing up from the bottom. Trousers patterns can be altered in the way that a woman's skirt pattern is altered for a prominent abdomen.

Additional length is the main requirement of the very tall man, and this may be allowed for by slashing and separating the pattern pieces in much the way in which you would alter them for a tall woman. Usually sleeves, the body portions of shirts and robes, and the legs of pajamas all have to be lengthened.

68. Obtaining Customers.—To develop a business in this type of sewing, have cards printed and leave them at the men's clubs, Y. M. C. A., and similar places where groups of men live and congregate. If there is a bulletin board, post a card or larger notice there. Insert an advertisement in your local paper to reach the men who live in their own homes. If you are personally acquainted with men of these types, you might interview them, as men are usually less sensitive about their size than are women.

FANCY-DRESS COSTUMES

69. For certain seasons, such as Hallowe'en, Valentine's day, and Washington's birthday, fancy-dress costumes are in great demand, and there is some call for them for other holidays and local gala occasions, pageants, church cantatas, school fêtes, and fancy balls. A woman having imagination and the ability to do plain sewing quickly can do a good business in fancy costumes, provided she is in the right community. Much depends on that, of course.

If you wish to supply costumes for a school fête or pageant or a church cantata, get in touch with the teacher or trainer in charge and make such arrangements as are necessary. An advertisement in the papers is usually needed to solicit orders from the general public for costumes for the holiday occasions.

70. Types.—Fancy costumes are of two general types—those made of fabric and those made of crêpe paper. The pattern com-

panies provide very good patterns for the fabric costumes, and some of these may be adapted for foundations of the paper costumes also. Keep a file of illustrations of costumes for every occasion, obtained

Popular types of fancy-dress costumes. The basic lines of the Valentine costumes may be changed to suit the season, as for example, by using cats and jack-o-lanterns for Hallowe'en. Colonial costumes can be used the year around.

from pattern books, magazines, and every available source, including among these costumes for men, women, and children. Watch for colored illustrations in particular for your file as they will supply very good suggestions, and many of these garments depend largely for their effectiveness on the colors used.

71. Fabric Costumes.—Usually rather inexpensive materials, such as cambric, sateen, and silkaline, are used for fabric costumes. Tarlatan is used for very bouffant effects, as in the skirts of ballet dancers, and for gossamer effects, such as fairy's wings. It is also good as a foundation for paper costumes. For very elaborate costumes, more expensive materials, such as organdie, rayons, and the cheaper grades of taffeta and Georgette, are used. It is usually more satisfactory to have the customers furnish their own materials than to do so yourself. However, if you live in a community where there is much demand for costumes, as in a college town, you may find it preferable to supply the material, as you can often get lower prices on large amounts and can utilize small pieces of material from one costume to advantage in constructing another.

Since these costumes usually are worn only once or at the most a very few times, it is not necessary to finish the seams very painstakingly, although a really fine costume of expensive material should be as well made as any dress.

72. Paper Costumes.—The booklets on the subject of fancy costumes, published by the manufacturers of crêpe paper, are very helpful in planning and developing paper costumes. These are usually made on a foundation of fabric for strength, very inexpensive materials being used, as they are entirely covered. Clown suits are often made by covering pajama suits with plain or fancy crêpe paper.

73. Making Charges.—The charges for a costume depend on the kind of material used and the elaborateness of the style. In general, a costume made largely of paper for which you furnish all material, should sell for about $2.00, if plain, or $3.00 if more elaborate. Local conditions must, of course, be taken into consideration in setting prices.

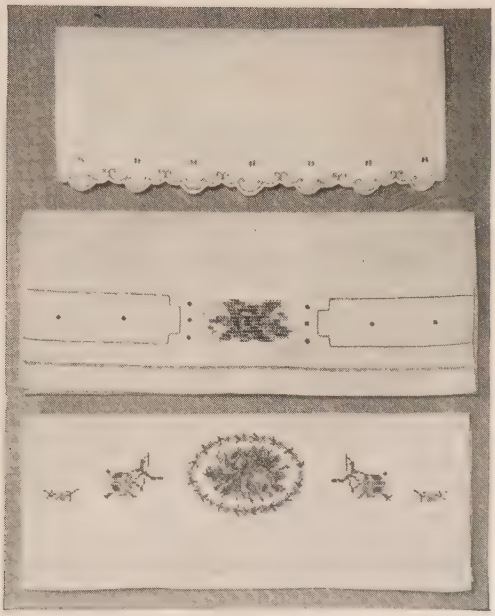
HOUSEHOLD ARTICLES

EMBROIDERED LINENS

74. While the mere fact that an article is hand-made or hand-embroidered does not necessarily mean that it is beautiful, household linens, beautifully hand-embroidered in designs of good taste and in stitches that are fashionable, never fail to appeal to women.

75. Necessary Knowledge.—If you wish to build up a business in hand-embroidered linens, the first requisite is a knowledge of

embroidery stitches and skill in doing perfect work. In addition to this, you must have a knowledge of the types of embroidery that are fashionable at the moment and the ways in which they are used. The very best way to obtain this knowledge is to explore the best linen shops to which you have access and the linen departments of any large stores near you. If you live where there are no such shops or stores, you must depend on the women's magazines that feature the best types of needlework.



Towels showing the use of a variety of embroidery stitches

76. Salable Articles.—The articles for which you are most likely to find a ready sale are bridge sets, consisting of a cloth and four small napkins, the cloth being slightly larger than the top of a regulation card table, lunch sets, tea-table covers, towels, vanity dresser sets, dresser scarfs, sheets, and pillow slips. For them, use only material of good quality, because your customers have a right to expect good service from the articles and it does not pay to put hand-work on material of inferior grade.

77. Market for Linens.—The chief market for this kind of work is among those looking for appropriate bridal and Christmas gifts.

Prospective brides themselves form another group of customers that should not be overlooked, as do also established housewives. The Woman's Exchange offers a good means of disposing of the work if it is inconvenient to sell direct to the customer, and the stores in large cities can use quantities of this kind of work when it is well done, by selling it on commission. Usually the buyer in the linen department, when consulted, will be glad to coöperate by suggesting what kind of embroidered articles are most needed in stock.

LAMP SHADES

78. More and more are lamps taking an important part in the decorative scheme of the modern home. So the making of shades for them has come to be a real necessity. As many housewives have no time nor flair for such work and still desire to have appropriate shades for their lamps, they are glad to give orders for shades if they can find some one who can make them artistically. So this may prove a very lucrative field for you if you have some talent along this line.

79. Necessary Preparation.—Before you go into the business of making lamp shades for sale, be very sure that you are able to make artistic ones, as there is no other bit of house furnishing that can so easily be made to look overdone as a lamp shade. Remember that the modern taste is for simple things, so keep simplicity as your standard, both as to shapes of frames and decorations. Do not go in for too novel effects, as they are often freakish.

The large stores and specialty shops are very good guides as to new developments in shades. But visits to these should be supplemented by careful examination of the better magazines on house furnishings, as stores, particularly department stores, must cater to all tastes and you will find both good and bad shades there. The better home-decoration magazines, however, may be depended on implicitly to give only artistic ideas.

80. Varieties of Shades.—Lamp shades for the living room, bedrooms, and children's rooms are among the best sellers. All of them may be made up and sold complete or they may be made to order from the customer's material or that purchased by the maker.

Living-room shades include those for table lamps, floor lamps, and shields and very small shades for side lamps, all of which may be of silk or parchment. Shades for bedroom lamps are occasionally

made of parchment, but usually of silk, sometimes with discreetly applied ruffles of self-material or lace and decorations of small hand-made flowers. Organdie and checked gingham are other materials that are appropriate to the bedroom as well as to the children's rooms. Plaited shades of paper or chintz are attractive and usually sell well.

Two types of silk-covered shades, one plaited, the other stretched tight

81. *Fabric shades* will present no difficulty to the woman who can do neat hand sewing. It is important, however, that she put into effect what she learns from the magazines and books available on the subject and from the properly made shades that she examines, for there are certain methods of applying the material to the frames that are more effective than others. All stitching, unless decorative, must be concealed, and all raw edges neatly finished or covered on the inside as well as the outside.

82. The making of *parchment shades* requires a treatment peculiar to them as well as a certain degree of artistic skill if the designs are to be painted on the parchment. There are books and magazine articles that will be helpful in making these. Parchment shades also are frequently decorated with old-fashioned prints, maps, historic scenes, and similar subjects. Watch the shops and magazines closely for changes in the style of decoration, for one thing you must try to do is to make only up-to-date shades.

Gingham shade for a child's room

83. Advertising Methods.—One woman was very successful in selling her lamp shades after displaying them on lighted lamps at night in her large front window. By day, a sign in the window announced that she had lamp shades for sale. This advertising was supplemented by a small advertisement in the local paper.

PILLOWS AND CUSHIONS

84. There are countless kinds of pillows and cushions, used chiefly in the living room, sun room, porch, and bedroom. If you want to make pillows for profit, you may prefer to concentrate on one type or you may make several kinds. So many of these pillows can be made from remnants and odds and ends you have or can pick up on sale that making a variety of them is perhaps the best idea. Frequently the material at hand will suggest the kind of pillow or even the design.

85. Varieties of Pillows.—*Living-room pillows* usually have a dignified quality not necessary nor desirable in those for the sun room or bedroom. They are often colorful, however, because one of the functions of a pillow is to lend a touch of color to an otherwise uninteresting spot. Square, oblong, round, or oval pillows are in better taste for this use than odd, unusual shapes. The materials, to be suitable, are usually fairly heavy and of a rich quality, such as velvet, satin, or taffeta. Yarns in soft colors are frequently used to embroider designs on black satin or natural linen pillows. Very beautiful quilted pillows are made of taffeta or velvet, but the designs and colors must, of course, be suitable to the living room, since boudoir pillows are frequently quilted, too.

Satin and taffeta living-room pillows appropriately quilted and embroidered

86. *Pillows for the sun room or porch* may be very informal and gay of color, such materials as gingham, cretonne, colored oilcloth, felt, English prints, and unbleached muslin being appropriate. These pillows may have a humorous quality, achieved by an appliqué design or a cleverly planned touch of embroidery.

87. *Boudoir pillows*, of course, are small and dainty. They may be made of organdie, taffeta, moiré, satin, Georgette, or lace. For early American bedrooms, quilted patchwork pillows are

frequently used. Small scraps of lace and embroidery may be made into beautiful "lingerie" pillows by basting them to heavy paper in a symmetrical arrangement and then joining the pieces with small whipping-stitches. Laces and bits of embroidery for such pillows can be obtained at sales of out-of-style collars and cuffs, blouses, and similar articles that sell at a low price even though the workmanship is beautiful. Pastel sateen, used for the pillow foundation, is very effective under the lace.

88. Pillow Foundation.—You can sell the pillows complete or merely as pillow covers. If you make the foundations, which are usually of muslin, long-cloth, or sateen, cut them the same size as the covers and stitch the seams about twice the depth of those in the cover, later trimming away the extra material. In this way, the proportions are accurate and sufficient looseness is assured. The filling may be wool, silk waste, feathers, down, or cotton. Very often it is possible to take advantage of some resource you have at hand in obtaining the filling. For example, if you have chickens or other fowls, use feathers or down, or if you live in a mill town, use silk waste.

CURTAINS AND DRAPERIES

89. If you live in a large town or city where there is a great deal of moving in the spring, you can develop a business in making and remodeling curtains and draperies. Curtains made for one house seldom exactly fit another, so that there is always some remodeling or replacing necessary, and just at the time when a housekeeper is the busiest. The idea, therefore, of having some one come in and relieve her of this responsibility usually appeals to her immediately. A portable electric machine that you can take into homes where there are no sewing machines will be a great convenience.

Where new curtains or draperies are to be made, you may sometimes be asked to make suggestions as to colors and materials, so you should keep yourself informed on up-to-date curtain styles. Usually, however, you will follow out your employer's ideas.

90. Obtaining Customers.—To obtain customers, watch the "rented" and "sold" signs in the windows of apartments and private

homes, and then interview both the people who are coming in and those who are going out, if possible. Other ways of getting prospects are by watching the real-estate columns of the papers and by arranging with the superintendents of apartment houses to pay them a small commission on any business they get for you.

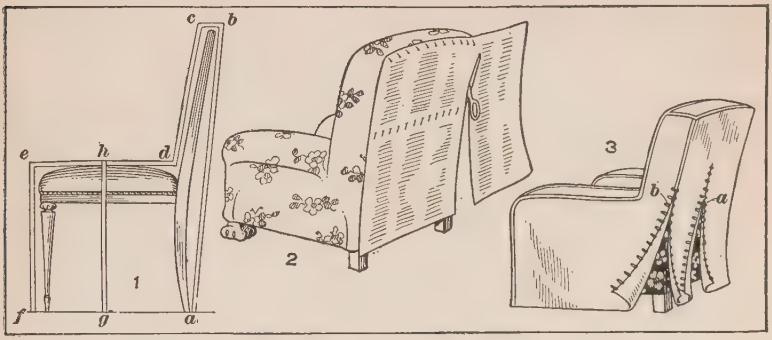
SLIP COVERS FOR FURNITURE

91. Slip covers for chairs and davenports, though used chiefly in the summer, are more and more coming to be used the year around, for their original purpose of protecting upholstered furniture has expanded with the use of attractive materials to that of adding a decorative note to the room. Replacing the former unattractive holland and drilling, they are now made of beautiful cretonne, chintz, rep, plain or printed linen, awning stripes, ginghams, chambray, English print, sateen, or taffeta, the choice depending on the room. If several kinds of chairs must be used in one room, there is no better way of unifying them than by concealing their difference under matching slip-covers.

The bottom of the slip cover is sometimes finished with a ruffle

92. Ease of Making.—In some way, the belief has become established that covers of this sort are very difficult to make, so that few women will attempt the work. This is fortunate for one wishing to make them as a business proposition, for, as a matter of fact, any one who can measure, cut, and stitch accurately can make them after a careful study of the simple principles involved. So it makes a very good business that fits in well with curtain making or that may be carried on alone. In this, as in all other lines of work, it is important to keep alert for new ideas by observing slip-covers in stores and other places. Magazines and furniture advertisements are other sources of help with slip covers.

93. Taking the Measurements.—To determine the amount of material needed for a slip-cover, measure the chair, as shown in View (1) of the illustration on this page. Use a tape measure, and, beginning at the floor, as at *a*, measure up to the top of the chair to *b*, across the top to *c*, down the face of the chair back to *d*, then across the seat to *e*, and thence to the floor again, to *f*. For a chair having no upholstery, add 1 inch at each turn, or corner, for seams. For overstuffed furniture or other pieces having springs in the seat, it is very necessary to provide, in addition to seam allowances, 6 inches for a "tuck-away" to be tucked in between the seat and the back and another 6 inches in width to be tucked in between the seat and the arms in the case of armchairs or davenports. When the slip-cover is adjusted on the chair, this allowance



Method of measuring chair for slip cover, cutting pattern, and locating the opening

does not show; but if it is omitted or made too small, the compression, resulting when the chair is used and the springs go down, will cause the cover to tear.

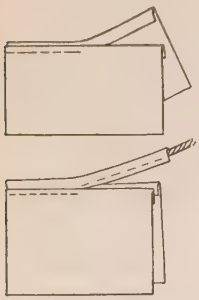
To measure for the side pieces, begin at the floor, as at *g*, and measure to the seat, as at *h*; or, in the case of an armchair, to the top of the arm, across it, and down to the seat on the inside, making a 2-inch allowance for seams and a 3-inch allowance for the "tuck-away." Double this amount for the two sides and add it to the amount required for the back and seat.

94. Making the Pattern.—To make a pattern for the slip-cover, use large sheets of newspaper or wrapping paper, pin them to the chair, as shown in View (2), and cut carefully around the edges, making ample allowance for seams. Cut each section separately,

being guided by the seams in the original upholstering or the lines of the chair.

95. Making the Covers.—If you use figured material, plan the cutting so that the motifs balance well. If the chair is wider at the top than at the bottom, make an opening at the center back, as shown at *a*, in View (3). Face the edges of this and fasten with hooks and eyes, strong snaps, or slide fasteners. If the chair is straight, the opening may come on a seam, as at *b*. Use only one opening in each slip-cover.

A simple way of finishing the seams is shown in the upper sketch on this page. Turn the two raw edges a generous seam's width toward the wrong side and baste and stitch $\frac{1}{4}$ inch from the edge, as shown. If a contrast in color is desired, cover a cord with plain bias material and insert it in the seam, as shown in the lower sketch.



96. Extending Your Business.—Making chair covers for theaters, hotels, and restaurants for summer use is a similar and even simpler idea. These are used because of the cool effect they give and because they can be removed, laundered, and kept perfectly fresh. They are very easy to make, consisting merely of a full-length cover or one only 8 or 10 inches deep, as preferred, to be slipped over the back of the chair and tied in place. As the edges are usually bound, very attractive color effects can be worked out.

HAND-MADE RUGS

97. If you like to make rugs—hooked, braided, crocheted, knitted, or woven—you can find a ready market for them because of their effectiveness with early American furniture. Another adaptation of the same idea is making chair pads and stool tops like small hooked rugs. Small pillows and table covers also are made of cotton or silk rags, cut very fine and woven or crocheted.

Since much of the beauty of hand-made rugs depends on the colors used, you should have a dependable color sense as one of your chief qualifications. As these rugs are used to give the effect of old or antique rugs, many of the designs being copied from real antiques, they are most effective in soft, faded colors, that help to give them an authentically old, rather than a bright, new appearance.

All hand-made rugs are most attractive when made from rags, just as the original Colonial ones were. However, many prefer to use yarn for hooked rugs, because it is more easily and quickly handled. The results are really very good, since the yarns are dyed in soft colors. If preferable, you can use the customer's material, dyeing it to match any desired color scheme.

98. Making Hooked Rugs.—For hooked rugs, knitted cotton or silk underwear and stockings are the most satisfactory type of rags, as they are soft and elastic. Cut them across the grain in strips varying from $\frac{1}{2}$ to 1 inch wide, depending on the thickness, cutting

Antique hooked rug of excellent design made of rags dyed in soft colors

around the leg of the stocking so that the whole leg makes one strip. Stretch the strips to curl the edges under before using them. Do not sew the strips together before hooking.

Patterns for hooked rugs, stamped on burlap, can be had from most art-needlework shops and department stores, but if you are good at designing, you can make your own. Many kinds of patented hooking devices also are available in the shops, and with these are supplied directions for their use. Frames for holding the rugs while the work is in process are like small quilting frames and can be made or purchased.

99. Making Other Types of Rugs.—For braided, crocheted, knitted, and woven rugs, practically any kind of material can be used. Those for the living room are usually made of silk or wool,

while those for bedrooms and bathrooms are more often of cotton so that they may be laundered easily. Sew the strips end to end before starting the rug. In making crocheted rugs of silk, crochet carpet warp in with the silk as this does not show and adds greatly to the firmness of the rug, helping it to keep its shape.

BEDSPREADS

100. Simple, washable bedspreads that are attractive and in keeping with the mode of the moment usually sell well. At one time, these may be of unbleached muslin, decorated with appliqué, embroidery, or candlewicking. Again, they may be of some figured material, such as an English print, or in a solid pastel color, such as is found in colored sheeting. Some like the effect of tied-and-dyed patterns, which are very effective on a foundation of unbleached sheeting. The important thing is to be alert to any fad or fashion that is prevalent at the moment and to make use of its popularity as sales talk.

Very lovely spreads for children's beds can be made in patchwork style, with favorite nursery rhyme characters done in outline-stitch on alternating patches.

MISCELLANEOUS HOUSEHOLD ARTICLES

101. In addition to the household articles just discussed, there are numerous others that will find ready sale if they are presented to the right people. Which of these you select to make will depend largely on your inclination and the needs of those who will constitute your market. A number of suggestions are given here with the idea that these may fit into your purposes or lead you to think of others.

102. Furniture Covers.—Many people live in very small apartments and find it necessary to have in their living rooms numerous things that would not be found in the conventional living room. For example, the modern business girl often lives in one room and uses a day bed both for the additional space it affords and for the more dignified appearance it has when the room must serve as a living room. She may find it necessary to keep her wardrobe trunk in her room and often to stretch limited closet space by hanging on the back of the closet door, door bags with pockets for shoes and similar articles. The problem of making her room look attractive under these circumstances requires special study, and she will

usually welcome the services of a woman who will make for her, at a reasonable figure, attractive covers for the day bed, the trunk, and sometimes the radiators, together with door bags to match.

Cretonnes, heavy rep, and cotton suiting are suitable materials for these articles. It is usually most satisfactory to have the customer select the material herself, for then she may have what she likes and what will be right for the room in which it will be used. The covers are made in the same general way as the slip-covers for furniture except that the one for the wardrobe trunk usually has two gathered curtains at the front so that either section can be reached separately.

103. Mattress Covers.—To protect the mattress from soil, covers of unbleached muslin, made in box style, just enough larger in dimensions than the mattress to slip on easily, are much used. They should, therefore, prove a good seller and, since all of the work is done on the machine, a quickly made product. Such covers may be sold to individuals or in dozen lots to furniture dealers.

A framed modern cross-stitched sampler in black on white linen and border in color

104. Cross-Stitched Samplers.—Modern versions of the old *cross-stitched samplers*, framed for hanging on the wall or used in the bottom of tea trays where they are covered with glass, offer another possibility along household lines. These usually appeal to people who have one or more rooms furnished in Colonial style. They may be in color or in black silhouettes on white linen.

105. Tapestries.—The vogue for tapestries of all sizes and for many purposes, which gives every evidence of being a permanent one, makes them a good product for a woman who enjoys this form of needlework and whose community appreciates it enough to purchase it. Pillows, chair, bench, and stool covers, and wall hangings are a few of the articles which tapestry stitches may be used to beautify.

NOVELTIES AND ACCESSORIES

HANDKERCHIEFS

106. Hand-made handkerchiefs are always a popular seller, for besides being a necessity they are much used for gifts. They may be sold by taking orders among your friends and acquaintances or through a store or Woman's Exchange on commission.

A variety of hand-made handkerchiefs, and a number of suggestions as to novel ways of displaying them for sale

107. Styles.—Success in the marketing of handkerchiefs depends largely on following style trends very closely, for fashions in accessories change just as do fashions in apparel. Favor fluctuates first to white and then to color. The popular types of decoration also change, at one time linen handkerchiefs with drawn-in threads being very popular, and at another time hand-painted chiffon, Georgette, or crêpe de Chine being liked better.

Watch the shops for indications of new styles and have them made up when the public is ready for them. If you see a sale of handkerchiefs of a type that has been very popular, you are fairly safe in concluding that that type is past its high point as a novelty and a best seller and that something else has replaced it or is about to do so. But by examining the new handkerchiefs in the regular stock, you can often get an idea of what the next fashion will be.

108. Materials.—Since some handkerchiefs are used as a decorative note in a costume, and others for real service, the materials that may be used vary considerably, including linen, voile, very

fine cottons, chiffon, Georgette, crêpe de Chine, and pongee. Cotton, silk, and metallic laces are used for trimming them as is footing in white and colors. Embroidery is always popular in some form.

109. Methods of Making.—Some who make handkerchiefs for sale buy the material by the yard and make them up entirely by hand. Others buy plain ready-made handkerchiefs of fine linen with narrow hems, and decorate them in various ways with edgings and embroidery. Charming effects can also be produced by purchasing handkerchiefs, having a design printed in color around the border, and adding to these small, well-placed touches of embroidery.

FLOWERS AND BOUTONNIÈRES

110. So many are the uses for hand-made flowers and so many kinds are there to create that any one who wishes to make them for sale will find that the work never grows monotonous. Of course, very dextrous fingers are required for this type of hand-work; but a little practice in handling the materials will make you skilful in putting into effect your knowledge of flower making. In this, as in all other forms of work, it is necessary to watch the magazines and shop counters and windows for new ideas for making them.

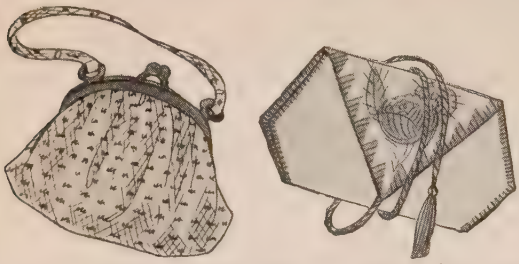
Flower spray of chiffon

One of the chief advantages of flower making is that only a small amount of material is needed for most flowers and this may often be obtained from scraps and remnants. Also, it is work that can be picked up for a few minutes at a time so it may be done by even a busy woman, for even she has odd moments now and then between tasks that she may devote to such sewing.

111. Lingerie Flowers.—Tiny buds and flowers of pastel ribbons, chiffon, and bits of silk, for lingerie, sell well in the shops, so this is a very good avenue through which to market them, selling on commission. Also, it is well to let prospective brides and any others, who you think would be potential customers, know that you will make them to order in any style or color.

Make up some very attractive groupings of these flowers in clusters, wreaths, and similar forms, sometimes combining them with dainty lace or loops of ribbon, mount them on 6- or 8-inch

squares of pastel crêpe de Chine, and tack these to squares of plain, stiff paper so that the paper is covered and only very tiny tacking-stitches show. Then when you display these to your customers, they can easily visualize the dainty effect the flowers will have on the finished garment.



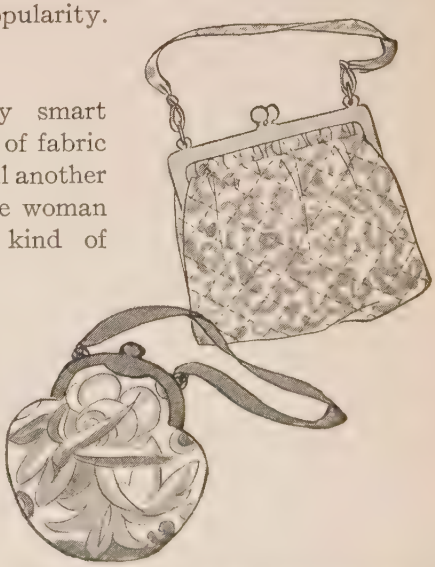
A mounted bag of printed silk and a frameless one of heavy crash embroidered in angora wool

112. Boutonnières and Bouquets.—For coats and for sports, afternoon, and evening dresses, boutonnières and bouquets of various types are much in demand. Fashions in these change fairly quickly, so they are always in the nature of fads and it is necessary to introduce new types into your line as the old ones show signs of waning popularity.

BAGS

113. The fact that many smart handbags and purses are made of fabric rather than leather opens up still another interesting specialty line to the woman who wishes to make some kind of accessory.

114. Varieties and Materials.—Among these handmade bags, there are handsome metallic, velvet, beaded, and brocaded ones for evening, less elaborate ones of silk, velvet, or Rodier woolens for afternoon, and smart ones of linen and cotton, many of them quilted, for sports. Other sports novelties include those embroidered in wool or raffia.



A bag of quilted cotton print and one of printed linen, both mounted on amber frames, with fabric handles

Some of these bags are mounted on frames of silver, nickel, tortoise shell, amber, and similar materials, while others are of

the envelope type without mounting. A bag of the latter type is usually made on a buckram foundation.

Frequently a woman wants a bag made of the same fabric as her dress or coat to carry out an ensemble effect. Your advertising should make a point of the fact that you will make up ensemble bags of the customer's material. And, of course, you will want to keep on hand a stock of made-up bags from which anyone wanting a bag in a hurry can select.

Bags require so little material that you can use remnants of silks and ribbons that you find on sale to very good advantage. If you go into the business on a fairly large scale, it will pay you to get in touch with jobbers who handle bag frames, rather than to buy all of your mountings at retail prices.

Three silk scarfs that combine geometrically shaped sections with a variety of results

SCARFS

115. An ever-increasing demand for attractive scarfs to wear with costumes of every kind has resulted in the production of some very beautiful novelty ones that lend themselves to home manufacture. They no longer consist of a mere square or oblong of fabric, though these are still used when made of fabric of lovely design and texture. Many of the newer ones combine both printed and plain fabric, or several harmonious plain colors. The designs that are used are quite modern, consisting of triangles, oblongs, and other geometric shapes joined together. Small lengths of silk can be used to very good advantage in making these scarfs. To conceal the necessary seams, such scarfs are made double.

116. Another kind of scarf that is easily made and very smart, is the one of flat fur or fur fabric, used alone or in combination with fabric. These are especially well liked to wear in the spring with suits or tailored dresses in place of a complete animal scarf. Sometimes they are accompanied by matching muffs. A lining of satin is used in a scarf of this kind. They provide an excellent means of making use of the good parts of worn fur collars or coats, which are to be found in practically every house. A good plan is to make

Scarf-and-muff set, tweed scarf bound with grosgrain ribbon, and scarf of heavy satin and fur

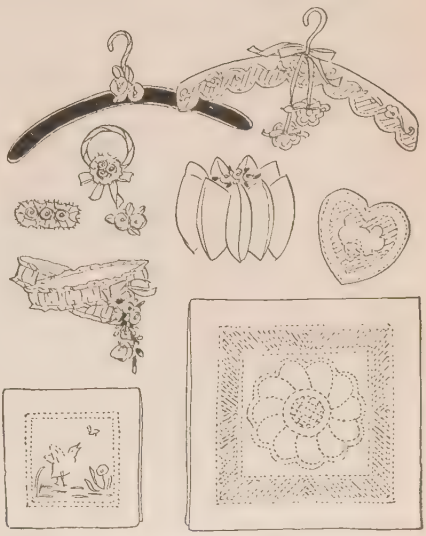
up a few samples from different kinds of fur and show them to prospective customers. Those who have pieces of partly worn fur in the house will usually place an order as most people like to get the most possible wear from expensive furs.

BOUDOIR ACCESSORIES

117. Varieties.—Most women are possible customers for dainty boudoir accessories, such as pincushions, powder puffs, sachets, handkerchief and nightgown cases, fancy coat hangers, shoe trees,

and garment bags. Closely related to these are lovely chaise-longue covers, boudoir pillows, such as those discussed in Art. 87, and dresser scarfs or vanity-dresser sets, all of which may be sold by the woman who wishes to specialize in boudoir accessories.

Dress hangers, which are very popular and sell well, may be covered with bias velvet, quilted silk, ribbons, or figured silks. Sachets consisting of tiny pillows of pastel ribbon, tacked together and trimmed with ribbon flowers take well, as do those decorated with quilting or simple embroidery designs. Still others are made by preparing rose petals as for a rose jar, and tying these in soft, loose bags or pillows of pastel chiffon and decorating them with ribbon bows or flowers. Clusters of flowers, arranged with ruffles of narrow lace and loops of ribbon, are much used for decorating lingerie. Handkerchief and nightgown cases, decorated with quilting designs, may be developed in either silk crêpe or taffeta. Others are made of ribbon, lace, embroidered batiste, linen, or net, and many similar dainty materials.



A group of miscellaneous boudoir accessories that make exquisite personal gifts for many occasions

In making garment bags, it is well to add a pocket to the inside of each, in which may be placed sachets or moth preventives, as required.

From a simple beginning of this kind, carrying only small novelties, one can increase the stock to include sheets and pillow slips, quilts, quilted puffs, bedspreads, small hand-made rugs, chair pads, bedroom lamp shades, and any household articles that are used in the bedroom, besides nightgowns, pajamas, and negligées. As one person would hardly be able to make all of the articles sold, some might be obtained elsewhere and sold on commission.

118. Display and Marketing Methods.—If you are able to set aside a room in your home, even if only a small one, you can

make a charming little "shop" of it by displaying these articles in their natural setting. Furnish the room as a bedroom, a very inexpensive and charming way being to use old furniture of good lines and paint it in some appealing color. Soft, pale green is, perhaps, the best color, as it forms a pleasing harmony with almost any other pastel color that you would be likely to use in your accessories. Besides a bed, which may be full-size or small, the furniture should include at least two pieces containing drawers. The more drawers there are available, the better, for in these you will keep your stock. A very appealing touch can be added by painting the insides of these drawers in soft, light rose color, as it forms a lovely background for the dainty contents. Women customers are very susceptible to the charm of just such little touches as this in a shop.

Such a bedroom as this is an excellent place for displaying boudoir accessories for sale

Have the simple curtains and bedspread harmonize. On the bed, you may display fancy pillows, and on the chiffonier, dresser, or dressing table, dresser scarfs, vanity sets, pincushions, powder puffs, sachets, handkerchief cases, and similar articles. It is a great advantage to have a closet adjoining in which to show fancy hangers, garment bags, and shoe trees. Change your displays from time to time, but keep them harmonious with each other so that customers feel a sense of harmony and good taste pervading the little shop.

Of course, these articles may be sold in other ways than this if one is not so situated as to make this method practicable. They can be packed attractively and carried to the homes of your customers or they can be sold in specialty shops or the Woman's Exchange on commission. They can be sold outright, or displayed as samples from which orders are taken, to be made up in any desired color or material.

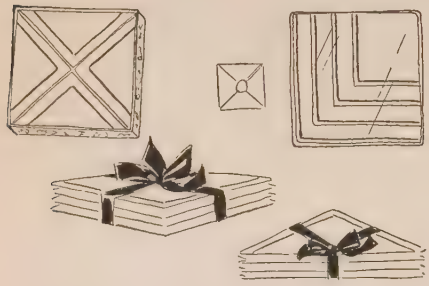
SHOWER GIFTS

119. Varieties.—The many articles, large and small, that are appropriate as shower gifts for prospective brides, offer an interesting line for a woman who likes variety. These gifts include such varied things as lunch cloths and napkins, hot-dish mats, kitchen curtains, face cloths, duster sets, and bed linens, as well as small personal gifts, such as those discussed under boudoir accessories in Art. 117.

A small closet used to display garment bags, door pockets, and hat protectors and boxes

120. Attractive Wrappings.—Much of the salability of these simple articles depends on their being neatly made and attractively wrapped. A very good example of this is seen in the way that so simple a thing as *cheesecloth dusters* may be decorated and then wrapped. For these, 1-yard squares of blue, pink, yellow, lavender, green, white, black, and gray cheesecloth are hemmed on the machine, this being threaded as usual and having No. 3 embroidery

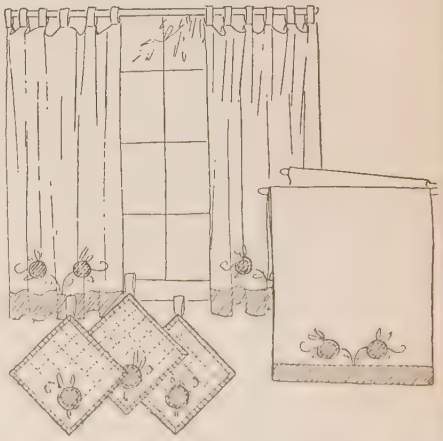
cotton of contrasting color inserted in the braiding attachment, thus making a decorative edge on the dusters. They are then carefully pressed, grouped in harmonious colors, four to a set, and tied in attractive ways. Some are folded in triangles and arranged in a flat box, or merely tied with silver ribbon. Others are folded in squares and tied with silver ribbon, or arranged in squares of diminishing size and wrapped in cellophane with a seal to hold the cellophane at the back. These same dusters, less attractively wrapped, would sell much less readily than when displayed in the ways described.



Attractively wrapped duster sets in rainbow colors

121. Towel Sets.—Sets of *face cloths* and *towels*, or of face cloths alone, are popular shower gifts. Very attractive ones are edged with a narrow crocheted edge in a pastel color and decorated with a simple embroidery design. A set may consist of three or six cloths, tied together with pastel ribbon.

A very practical shower gift consists of a package containing $\frac{1}{2}$ dozen each of *dish towels* and *hand towels*, the dish towels made of cross-barred glass toweling, with machine hemstitched hems. To these may be added $\frac{1}{2}$ dozen ready-made knitted *dish cloths*, a new idea being to tint these in soft colors. A dish mop with matching enameled handle may also be added to the set.

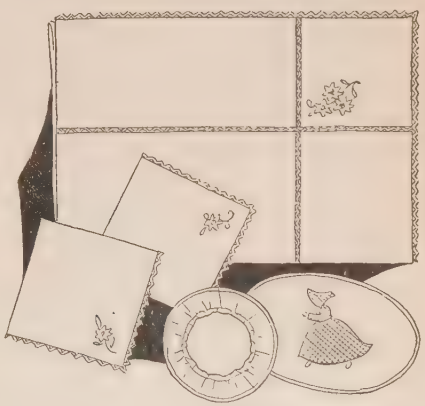


A kitchen ensemble with simple appliqué decorations

122. Kitchen Ensembles. Another interesting gift is a kitchen ensemble consisting of *matching sash-length curtains*, *tea towels*, and *pot holders*, made of unbleached muslin and decorated with simple appliqué designs and applied

hems in plain yellow, green, blue, or red gingham. These may be varied in materials and colors to suit different tastes and ideas.

123. Luncheon Sets.—For the breakfast nook or informal luncheon table, a gift of a novel and attractive luncheon set is always appreciated. The cloth and napkins may be made of unbleached muslin and yellow rickrack, small floral motifs of the rickrack being used in the corners. Colored Indian Head or linen with appliqué designs in white, checked gingham with embroidery in simple stitches, and heavy cotton with the cloth in one pastel color and each napkin in a different color, are other ideas that can be developed in these sets. Covers for asbestos hot pads, made of muslin, linen, or plain-colored gingham and decorated with an appliqué design, may be sold with the luncheon cloth or separately. These covers can be made removable by using on the wrong side a 1-inch double bias strip of thin material attached with the edge binding and drawn up with cord elastic or narrow tape.



Lunch sets and hot-dish-pads are two popular and practical gifts

124. Cases for Silver and Linen.—*Flat-silver cases* are useful gift items that are very readily made of white or colored linen, lined with Canton flannel, or of wool flannel without lining. Green flannel makes especially attractive ones, and remnants can often be found. The cases may be made for half dozens or full dozens of spoons, knives, and forks of various kinds. Bindings and ties of bias tape or military braid add to their attractiveness. Simple embroidery designs may be added to the linen ones.

125. *Cases for the linen closet* may consist merely of embroidered linen bands with ribbons at the ends for tying around the piles of sheets, pillow slips, and towels. Another type consists of a ribbon band with a rosette or bow at one end, which covers the snaps that hold it around the pile of linen.

126. Bed Linens.—*Sheets* and *pillow slips* may be made in great variety, from plain initialed ones to more elaborate embroidered ones. Colored sheeting may be purchased by the yard and made up, or colored sheets and pillow slips may be obtained ready made and embroidery added.

DRESSING DOLLS

127. A very fascinating pursuit to most women is the dressing of dolls, probably because they bring so much pleasure to their small recipients and because such interesting effects can be achieved. There are a great many kinds of dolls from which to choose, some of them being decorative types for grown-ups but most of them being children's toys. So there's no danger that the work will grow monotonous.

Doll wearing only part of its wardrobe, which includes lingerie and several other dresses

128. Decorative Dolls.—The long, slender, decorative, or character, dolls may be purchased undressed and then clothed in a great many ways, usually in costumes of some historic period, but sometimes dressed to represent different nations. Any one who is apt at copying can make the bodies, paint the faces, and use heavy rayon embroidery twist or yarn for the hair. The materials generally used for dressing these dolls are silks of various kinds, laces, ribbons, and metal cloth. Small remnants that can be purchased very cheap may be used to good advantage in this way. Dolls of this kind may be sold in gift shops or stores or by taking orders.

A variation of this idea is dressing dolls as bride and groom to use for centerpieces at showers and in other ways for similar parties.

129. Children's Dolls.—Dolls for children are often unattractively dressed in the shops, both the material used and the workmanship being of inferior quality. They, like people, respond to proper dressing, and a doll that looks quite mediocre in its "store clothes" often becomes very charming when carefully and daintily redressed. This, of course, increases the value so that frequently a doll that may be purchased for a dollar sells with its new wardrobe for four or five dollars. Any one who sews has scraps of material that can be used for doll clothes, and these may be supplemented by remnants, purchased on sale.

To make even larger profits, one can make the bodies, using a paper pattern or ripping up a ready-made doll body to obtain a pattern. The heads, arms, and legs can be purchased from toy shops; or, if one goes into such a business very extensively, from wholesalers. Made-up dolls can also be purchased from wholesale houses.

Doll clothes should be made so that the child can dress and undress the doll easily without help. To this end, use fairly large buttons and buttonholes, snaps, or hooks and eyes. Also, dress the dolls to look just as natural as possible. For instance, dress a baby doll as a real baby would be dressed and a little girl doll as the small owner herself is dressed. Little velvet coats, trimmed with bits of fur, party dresses, sweater sets, rompers, underwear, handkerchiefs, stockings, and little kid shoes, all delight little girls. Character dolls always take very well too.

A yellow and black oilcloth clown, a muslin and blue chambray humpty dumpty, and a white outing flannel bunny, bound on all seam edges with bias tape

130. Soliciting Business. Doll making as a business is best around Christmas but may be made a more or less year-around affair by keeping on hand a list of little girls' birthdays and, two weeks in advance of each one, sending a letter to the mother asking if she would not be interested in giving a doll to the child. Explain to her that more than one change of clothing is supplied, that the garments can be taken off and put on readily by the child herself, and that, if desired, you will use material like some favorite dress or romper of the child, if such is available. Offer to call with samples of the dolls and garments.

SOFT TOYS

131. Soft toys appeal to all children, and, for very small children, they are especially desirable, because there is nothing about them on which a child can hurt itself. Stuffed dolls and all kinds of animals come under this classification. The animals appeal equally to boys and girls, thus broadening your market.

132. Procuring Patterns.—Patterns for these toys can be obtained from various sources. Paper patterns can be purchased for some. Other patterns can be obtained, stamped on muslin or other material, ready for cutting out and sewing up, and paper patterns can be cut from these. For others, it is necessary to buy a toy, rip it up, press out the pieces, and cut a pattern from them, often making improvements in these if you so desire. Of course, this can be done only in the case of unpatented toys, as you would be liable to suit if you infringed on any patented rights. All of the patterns should be preserved carefully, each piece being marked so that there is no doubt about the toy to which it belongs.

A group of toys made from stockings; the cat from black silk, the hobby horse from a child's sock and a broom stick, and the dolls from cotton hose

133. Materials.—Make it a rule always to use an excellent quality of material and have it appropriate for the animals. A great many kinds of material are available, including muslin, terry cloth in white, pink, blue, and tan, outing flannel, teddy-bear cloth, wool jersey, velveteen, cotton or silk stockings, oilcloth, and even gingham and calico, for what child does not love "the gingham dog and the calico cat?" Often, too, it is the grotesque effect of an unexpected material that is the secret of the animal's charm.

For stuffing the toys, cotton, excelsior, wool, or silk are suitable. For stiff, rather hard effects, use excelsior or stuff very tightly with cotton. When a very soft effect is desirable, use a smaller amount of soft stuffing.

Use beads or shoe buttons for eyes and sew them on very securely. Either embroider or paint all of the features with fabric paints. Oil paint is not so desirable for small children's toys because of their habit of putting things in their mouths.

134. Marketing Toys.—Soft toys usually can be sold in dozen lots to stores or gift shops. One ingenious woman, who is confined to a wheel chair, markets them by mailing samples to reputable

gift shops in a laundry mailing case. The samples are returned in the same case, and the orders are then filled, packed in boxes, and mailed to the shops. Perhaps you will find the same method suitable for your use if you are at some distance from your market, or you may devise others to meet your conditions.

SPECIAL SERVICES

VARIED POSSIBILITIES

135. While most women are able to sew a little, there are relatively few in each community who have technical training in altering patterns, cutting, fitting, and similar more professional phases of dressmaking. Because of this lack of training, the garments they make may look home-made and they may be dissatisfied with their work; yet if there were some one to help them over the points that are difficult for them, they could do the rest of the work quite satisfactorily. So here is where your opportunity as a technically trained dressmaker comes in. You can offer any or all of these special services to such women with the assurance that your help will be gratefully received and well paid for.

If you have a talent for remodeling out-of-date garments and making them look like new, you will find that this is a remunerative field in most communities. And mending and dyeing are other special services that are closely allied with remodeling.

Or, perhaps your special ability is for fine hand-work. In that case, you can specialize in embroidering, beading, hand hemming, monogramming, smocking, quilting, and all such lines.

If, on the other hand, you have no one outstanding ability or preference in sewing and yet can do plain sewing neatly and well, you can offer your services by the day in your customer's home or by the piece in your own home.

If you have ever taught, or have a natural bent for it, you may prefer to organize sewing classes for children or adults, or to give a special consulting service on various questions that arise to confuse the amateur dressmaker.

With so many and such varied possibilities in dressmaking training, you can readily see if you prefer giving some special service to making things for sale, you will find that the opportunities are quite as varied as can be desired.

PLAIN SEWING AT HOME

136. For the woman who sews neatly but is confined to her home because of family duties, the plan of doing plain sewing at home is a good one and generally successful. A small advertisement, run in the local paper two or three times each week until a clientele is established, usually will bring all the work she has time to do.

137. Types of Articles.—The work of this kind that most people desire includes the making of such garments as house dresses, aprons, underwear, children's clothes, and such household articles as sheets, pillow slips, towels, and curtains. All of the materials in such case are furnished by the customers, except occasional findings, such as thread and buttons.

138. Charges.—The charge for work of this kind may be made by the hour or by the piece, but charging by the piece is usually the more satisfactory, as it is difficult to keep accurate account of time when one is subject to the interruptions that occur in every home woman's day.

SEWING BY THE DAY

139. The woman who is free to leave home to work and yet feels herself too inexperienced to open a dressmaker shop, may begin her business career, gain experience and a knowledge of individual requirements, and work up a clientele by sewing by the day in private homes. The charge for such work is by the day, and the day usually consists of eight working hours, with an hour off for lunch, which almost invariably is served to a seamstress in the home where she is working.

140. Importance of Systematic Plans.—A dressmaker who sews by the day should have a definite system about her work. A very important practice for her to follow is to keep an engagement book and write in it definitely when she is to go to different customers. Often she may be engaged weeks in advance, so such a practice is absolutely necessary to prevent disappointing customers. She should make it a rule never to undertake more work when she goes into a home than she can finish during her stay there, because she

is obliged to go to her next customer punctually and dissatisfaction is sure to result if she goes away and leaves work unfinished or if she doesn't go to the next customer on time. If she finds on the last day that she cannot complete everything, she should tell the customer so, and then do only the sewing that the customer herself cannot do or cannot get any one else to do.

A very good plan for a dressmaker who sews by the day is to go over her engagement book at least one evening each week and then send a card to each of her next week's customers so that they will know several days before that she is coming and can thus be able to make necessary preparations for her. If they cannot receive her on the day specified, they will have time to notify her so that she can arrange to go to some one else. In case they fail to let her know, they should be obliged to pay her for one-half day so that her time will not be a total loss to her.

ALTERING PATTERNS

141. Need for Service.—Tissue-paper patterns have been improved and simplified to the point where almost any woman can use them successfully, provided she is cutting a garment for a person whose measurements agree with the standard proportions on which patterns are cut. But if a person's measurements vary from the ideal, it is necessary to make corresponding pattern changes in order that lines may be properly placed to bring out the best points of the figure and conceal others and that every part of the garment may be of proper length and width. To the uninitiated, these changes loom as great difficulties, particularly if the figure varies greatly from the normal, as is the case when there are deformities. So they are very glad to find some one who has the technical knowledge to alter the pattern for them in order that they may proceed with the making and obtain successful results.

142. Conducting and Charging for Service.—A service of this kind may be carried on by having customers come to your home, but the more satisfactory way is for you to go to the customer, since pins may be dislocated by carrying the altered pattern. The charges for your work should vary with the complexity of the changes. A fixed amount per hour is a good basis for arriving at satisfactory prices.

A CUTTING AND FITTING SERVICE

143. A service that is closely allied to altering patterns, one which supplements it in fact, is a cutting and fitting service. Indeed, the two may very well be combined, for in some cases it is absolutely necessary to make flat-pattern alterations before doing the cutting.

144. Conducting Service and Charging for It.—This service can very well be carried on in your home where you should have a room for the purpose, or at least one that can be converted into a work room when needed. A cutting table and a long mirror are necessary equipment.

Do the cutting the first time the customer comes. Then have her baste or sew the garment up and return for a fitting. Unless you have an extra room that you can use for fittings, it is best to do work of this kind only by appointment for, as a rule, women do not like to have other people see their garments before they are ready to wear and would be embarrassed to have others sitting around waiting while they are being fitted.

Charges for this service should be made on a time basis. In fact, this is the only satisfactory plan, for some garments will require much more time to cut than others and some women will be much more difficult to fit than others.

145. Variation of Service.—A variation of this kind of service consists in doing it for a local store, in the store, to help in promoting the sale of piece goods and patterns. The merchant offers the service to his customers free if they purchase their materials and patterns at the store, and pays the person who performs the service on an hourly basis. This service in stores is usually confined to cutting, however, and seldom including fitting.

DEVELOPING MUSLIN MODELS

146. Often women see pictures of dresses that they wish to copy but that they are unable to reproduce because they cannot find patterns for them. This need creates an opportunity for the woman who is able to develop muslin models. She can offer the service of copying any model in muslin so that the muslin may be used as a pattern.

147. Advantages of Service.—Since she must provide muslin and foundation patterns, must cut the model to individual measure-

ments, and fit it, the woman who offers this service will have to make a fairly good charge for it. And, in order that the customer may feel that the charge is justified and that she is getting her money's worth, the many advantages of the service must be called to her attention at the time when it is first presented to her. Hence, any advertising should list the advantages, the chief of which are as follows: The dress is individual, may even be a copy of a French model, and will not be likely to be seen on others in the same town. It has smart, unusual touches. It is cut to individual measurements. The fitting is all done in the muslin, making it a simple matter to construct the dress and thus saving time and annoyance. It also saves material, for by laying out the muslin pieces before buying the material, the exact amount needed can be determined. And, except in the case of extreme styles, the muslin may be used as a basis for designing other dresses later, as it fits the individual perfectly.

148. Conducting Service and Charging for It. This service should be performed at home, where all the necessary materials and equipment are at hand. The charge may be by the hour or by the model. If by the hour, the price of the muslin must be added.

COPYING GARMENTS

149. Duplicating a garment at hand rather than developing it from a picture is a service for which there is a certain amount of call. It consists of making an exact model of the garment in muslin and then using this as a pattern. The value of the service lies in the fact that one may buy an expensive brassière, undergarment, child's dress, or other garment, and want to have copies of it because they can be made more economically than duplicates of the original can be purchased. Or, in some cases, it may be impossible to buy

duplicates, no matter how much one is willing to pay, and the only way of getting them is to have some one copy the original garment.

150. Making the Patterns.—To duplicate a garment without ripping it apart, cut a pattern in muslin, pinning the muslin over the various sections of the garment, one section at a time, and being very careful to keep the grain of the muslin the same as the grain of the garment material. Pin in several places over the surface of each section, and then place pins directly on the seam lines and so close together that they form a continuous line. The fulness in darts and plaits will be supplied if the grain of the material is carefully followed. When the pinning is accurately done, cut the muslin a seam's width beyond the pins that are on the seam lines. Mark the seam lines as you remove the pins, and add any other markings that will aid in putting the garment together, such as the end of a dart, or the points between which fulness is to be gathered.

151. Duplicating the Garments.—With the muslin pattern completed, you are ready to duplicate the garment according to the customer's wishes. It may be made and trimmed in the same way as the original or it may be varied in material and trimming to suit her desires. Charges may be made by the hour or by the garment, the cost of the muslin used being added in either case.

REMODELING AND REFITTING GARMENTS

152. Every one has garments that cannot be worn because they are out of style but that are too good to throw away and, in the hands of the right person, might be made into smart dresses or little garments for children. If remaking these old garments challenges your interest and imagination, then you are the right person for such a task and can render a service that will be much appreciated and well paid for. It is work that a regular dressmaker does not like to do, for it requires more time than making garments from new material and a special ability for visualizing the possibilities of the old garment.

153. Soliciting Business.—To begin a business of this kind, show some of your family's remodeled garments to some of your friends and tell them that you will do the same kind of work for them. Every satisfied customer will bring more customers, for

they will tell their friends about you. But if work doesn't come in as rapidly as you wish it to, insert a small advertisement in the paper from time to time.

154. Important Remodeling Points.—Have the customer bring to your home the garment that you are to remodel and, after examining it thoroughly, go over fashion magazines with her until you find a design that is suitable and acceptable to her. Very often it will be necessary to use a design that combines two kinds of material, the second being new or supplied from some other garment no longer in use. When new material is used, select a color and texture that will not emphasize the fact that the rest of the garment is made of old material, and harmonize the colors carefully.

The material should always be thoroughly cleaned and pressed before it is made over, and sometimes it is desirable to dye it. You can do this part of the work also, if you wish to go into such business, or tell your customer to have it done before bringing it to you. You can make such arrangements as you like with the customer about ripping up the old garment. If she does it, your charge may be a little less, as she is saving your time. It is advisable to cut along the seam lines instead of spending time in ripping if you are sure you will not need the material that is in the seams.

155. Charges.—Charges for remodeling should be made by the hour, with the cost of any findings added, rather than by the garment. Then a fairer amount will result for both the worker and the customer.

156. Selling Remodeled Garments.—One woman developed a successful remodeling business by buying old garments of good material at rummage sales, ripping them, cleaning the material, and making it into garments for children, such as coats and little boys' trousers. These she sold to mothers about her neighborhood for less than similar garments would cost in the stores, and still made a fair profit on her work.

157. Refitting Garments.—Another phase of remodeling is refitting garments for women who have lost weight by reducing, through illness, or for any other reason. In this case, it is not necessary to rip the entire garment but to deepen as many seams as necessary and make any other advisable changes. The side and sleeve seams are the ones that usually require the most alteration.

158. Lengthening Children's Garments.—When children are growing rapidly, they outgrow their clothes before they have had much wear out of them. If you are clever at devising means of lengthening dresses, coats, and undergarments, and making the changes look as though they are part of the design of the garment, your services will be in great demand among the mothers of your community. The cut of the garment determines your treatment of the problem very largely, but by keeping constantly in touch with the fashion books, you will find many new, modish touches that you can employ in this work.

A MENDING SERVICE

159. Every one requires mending done, and some one has to do it. Furthermore, there are a great many people, who, for one reason or another, do not, or cannot, do it for themselves. Among these are housewives who are busy with social interests or the managing of large houses or families, girls and boys away at school or college, nurses who want their time off duty for recreation, and business and professional men and women. With so many needing work of this kind done, this offers an interesting field for you, particularly if you like to mend.

160. Soliciting Business.—To obtain customers, get in touch with housewives over the telephone or by an announcement at a meeting of the Mothers' Club. To reach students, get the permission of school or college authorities to place an attractive announcement on the student bulletin board, and, in addition, to send out circulars to the students and teachers. Nurses may be reached in much the same way as students, and business and professional people, by an advertisement in the paper or by telephone or circulars. Also, an announcement card in your window will serve to make your venture known to every one who passes, and a small card, placed in each package of work to be returned, will impress your name on your customers, who will be glad to pass the cards on to their friends.

Let the housewives know that you will mend table linens, blankets, towels, cushions, curtains, or any other household article, as well as clothing. And tell students, nurses, and business people that you will mend underwear, darn hosiery, turn cuffs, sew on buttons, and do any necessary repairing on dresses, coats, and suits.

161. Call and Delivery Service.—Of course, it is regular customers you want, and since all of the people you will serve are very busy, you must arrange to call for and deliver work. You can hire some bright, dependable boy or girl to do this for you if there is no one in your family who can help you in this way. Establish a routine program, calling for and returning work to customers on definite days so that they will know exactly when to expect you and will have the garments ready for you, thus saving time for every one concerned. There will be some emergency calls, too, so try to have your program flexible enough to handle them.

162. Charges.—You can work out a schedule of prices for each kind of repairing. You may charge by the hour or you may find it satisfactory to make a fixed charge for a week or month, this to be paid whether there is much or little mending to be done.

DYEING

163. Possibilities.—If color fascinates you and you like to experiment with dyes, matching colors and working out harmonies, you can commercialize your hobby by doing dyeing for your friends. Such a business may well grow out of a remodeling service or be added to it. Almost every one has at some time clothing or household articles that would give further service if redyed, and the dye works to which such things are usually sent are compelled, by reason of their elaborate equipment and overhead expense, to charge such high prices that one feels almost justified in discarding the old material and buying new. But since you can get very good results with only the simplest equipment, your prices may be considerably lower, and this will bring you business.

In addition to dyeing old garments, you may tint or dye new materials to match some desired color or you may go in for the decorative tied-and-dyed and batik dyeing that produce such attractive effects.

164. Required Knowledge and Experience.—Besides the theoretical knowledge you already have of the technique of dyeing and the effect of dyeing one color over another, get as much practical experience as you can before offering your services to the public. Try out the various kinds of dyes that are on the market, so that you will know which is best suited to each type of material. Read the advertisements in the magazines and send for any bulletins,

booklets, or educational services of any kind that the dye manufacturers offer. Study these carefully and try out any ideas that are new to you. Make tests with any new dyes that are put on the market, so that you will be sure of their value.

165. Importance of Pressing.—A great share of your success in this enterprise will be due to pressing the material properly after the dyeing is completed, for if it is returned to the customer in a wrinkled condition or bearing iron marks, she will not be satisfied and you will receive no future orders from her. Do all pressing of silk or wool on the wrong side with a damp press cloth to prevent iron marks and to remove wrinkles. Finish with a dry press cloth and press until every bit of moisture is removed. Then hang garments on hangers until ready to deliver, and lay out pieces of fabric as flat as possible on a large, smooth surface, such as a table, so that wrinkles will not be produced by folding.

166. Charges.—Charges for dyeing should be made by the piece and depend on its elaborateness. For example, a plain, simply made dress should have a lower charge than an elaborate one.

PLANNING AND MAKING ENTIRE WARDROBES

167. A woman who does not wish to do a general dressmaking business, can take a few customers and act as "wardrobe mistress" or stylist for them. There are many professional women who, for business reasons, feel that they must be becomingly and appropriately dressed, yet have no taste nor talent for choosing the correct things for themselves and no time nor inclination to study the subject. Such women are much relieved to be able to turn over the whole problem of planning and making each season's wardrobe to some capable woman who will study their types as well as the current mode and plan and make garments that bring out their best points and are appropriate for their needs.

168. Conducting Service.—If you give this kind of service, you will not only plan and make the garments but will shop for materials and accessories. Of course, it is necessary to consult with your customer in order that she may be satisfied with the colors, materials, and designs that you choose, but as a rule she will accept your opinions without question, for the very fact that she commissions you to do the work shows that she has confidence in your ability and taste.

When you are making several garments, you can save your customer's time by having them all ready for a fitting at the same time. She will appreciate also your making necessary minor changes in any garments of a previous season that are still wearable.

169. Wardrobes for Children.—Another angle of this same kind of service is planning and making wardrobes for children.

Many mothers are glad to turn over this work to some one who has taste and knows the principles of simplicity on which any child's wardrobe should be founded. Ability to do neat hand-work, particularly simple embroidery stitches, is quite essential.

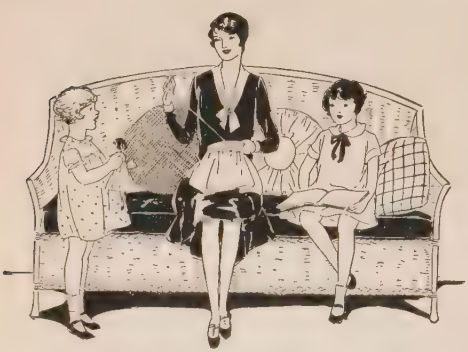
EMBROIDERING AND BEADING

170. A very pleasant form of work for the woman who enjoys doing needlework is embroidering and beading. As work of this kind is brought to the worker and requires very little real activity, it can be done by an invalid as well as by an able-bodied person.

171. Possibilities.—When hand embroidery and beading are fashionable trimmings for dresses, a large amount of such work can be procured from dressmakers in your vicinity who are generally glad to have you do the work at home and who supply all the

materials. Also, women who do their sewing but have not sufficient time nor skill to do this hand-work are pleased to find some one who will do it. In such case, you may be called on to supply patterns and floss, beads, or whatever material is required, so keep on hand such floss and beads and yarns as you may have most use for and a good supply of designs and transfer patterns. If you can draw and understand design, originate your own patterns, thus giving your work the touch of exclusiveness and individuality so desirable.

The repairing and shortening of beaded gowns is a natural outgrowth of a service of this kind. And, if one is very deft, the making and repairing of beaded bags can also be added.



Another quite different type of embroidery but one that many people prefer doing because of its variety, is that on household linens. Pillow cases, sheets, towels, dresser scarfs, and luncheon sets are a few of the things that are brought to a specialist in this work for the addition of a touch of embroidery.

Embroidering layettes is another interesting variation of this work, customers bringing the little made-up garments or the stamped material ready for its touch of fine hand-work.

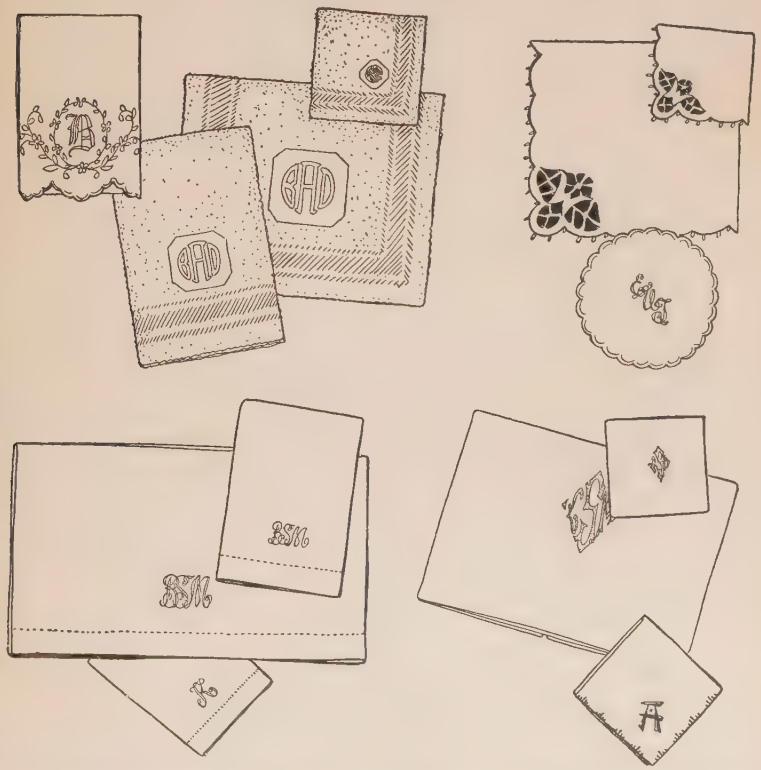
172. Charges.—Charges for embroidery work are usually made by the hour, although after you have done considerable work of this kind, it is possible to work out a schedule of prices that will be fair to both yourself and your customer.

MONOGRAMMING TO ORDER

173. If you wish to do a specialized form of embroidery, monogramming offers an opportunity. But needless to say, you should not attempt it unless you can do almost perfect work, because that is the only kind that commands a good price in this particular field.

174. Soliciting Orders.—A very good way to obtain orders for monogramming is to work in connection with a linen store or the

linen department of a department store. They have many requests from customers, buying all kinds of household linens, that the linens be marked with a monogram or a single initial, and they are very glad to know of some one to whom they can entrust this work, as this makes it possible for them to give better service to their customers. Take some samples of your work to the manager of the



Monograms of many kinds suitably applied to a variety of household linens

store or the department buyer so that he may be assured that you are capable of doing the quality of work his customers demand. Then arrange a satisfactory price scale, usually by the letter and according to the size of the letter. He will, of course, plan to charge the customers slightly more than he pays you, but that is perfectly legitimate.

Another way to get monogramming to do is to deal directly with the customer. You can usually get a slightly higher price when

working independently, since no store is making a profit on your work, but this is offset by the fact that you must do some advertising and may not get so many customers. Prospective brides are usually among your best prospects, so when you see the announcement of an engagement in the paper, get in touch with the girl by telephone, note, or personal call, and tell her of your work in monogramming.

Monograms are used on many other things besides linens, sports blouses, dresses, and sweaters frequently being ornamented in this way. Monogrammed handkerchiefs for both ladies and gentlemen are much liked by people of conservative taste. Orders for all of these may be obtained from stores or individuals.

175. Monograms for Men.—The identification monogram for a man's overcoat provides another outlet for your work, this giving a coat a detail of superfine tailoring that discriminating men appreciate. The monogram should be embroidered in highly padded satin-stitch on a firm square or oblong piece of black satin or of the lining material of the coat if this can be obtained. This piece is then catch-stitched neatly to the lining on the left-hand side about where a breast pocket would come. A deep maroon silk is a good color, unless one knows of a certain color preferred by the gentleman in question. Make such a monogram for each of the men in your family and let them display your work among their friends in order to get customers for you. You can also show these to your women customers, as they frequently wish to order them for their husbands and brothers.

HAND HEMMING AND HEMSTITCHING

176. Another kind of hand-work for which one may find an outlet through linen stores is hand hemming and hemstitching. Many people who buy damask for table cloths and napkins would be glad to know of some one who would hem them beautifully by hand. And hemstitching and Italian hemstitching are desired on other linens. Go about getting work of this kind as described for monogramming. The charge is usually made by the yard, being based on the time required.

Hemstitching on hand-made voile, linen, and crêpe de Chine frocks for both adults and children may be solicited from individuals.

MACHINE HEMSTITCHING AND PICOTING

177. So many articles of clothing and household furnishings are finished with picoting, which is machine hemstitching cut in half, that this forms a very good money-making specialty for the woman who can run a machine accurately. The initial cost of the machine, which is rather high, may seem a disadvantage to some, but if you live in a community where many people do their own sewing and considerable fancy work, you may find it worth while to invest in the machine.

178. Necessary Practice.—The work is not difficult to do, but requires some practice to secure perfect results. Before offering your services to the public, perfect your workmanship and try the hemstitching on every available kind of material. Some varieties do not give satisfactory results and you should be able to tell your customers this when such materials are brought to you so that you will not be blamed for doing imperfect work. In some cases, you may have to refuse to take work or take it at the customer's risk, after explaining what may be expected from the kind of material in question.

179. Charges.—The usual charge for hemstitching is from seven to ten cents a yard. You should keep on hand a good supply of thread, both of silk and cotton, in a variety of colors, because very often customers forget to supply thread. You will, of course, add the cost of the thread to the charge for the hemstitching, figured by the yard.

180. Soliciting Business.—Take samples of your hemstitching to the dressmakers, milliners, and tailors in your neighborhood and solicit their work. Some large dressmakers' shops are equipped with hemstitching machines, but the smaller ones usually are not, and any dressmaker has need to have great amounts of it done. You can afford to reduce your price a cent or two a yard for them, because they can send you large quantities of work.

SMOCKING

181. If you like to do smocking and can do excellent work, you can capitalize your talent by doing smocking on children's dresses and on dresses and smocks for women and girls. Either you may

furnish the material and make the entire dress to order or the customer may bring the cut-out garment to you for the smocking and then complete the sewing herself.

182. Market.—Since smocked dresses are so popular for children, there is a market for this kind of work in almost every community. The simple ones of English print, dimity, or printed challis for every-day wear may take best in some places, while the more elaborate ones of crêpe de Chine, having bullion-stitch roses combined with the smocking, may appeal more strongly in other places.

183. Charges.—The charge for smocking should be on a time basis because the intricacy of the patterns varies greatly and it would be unfair to the worker as well as to the customer to have a flat charge for a garment.

QUILTING

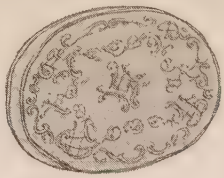
184. Popularity.—The fact that there are some communities in the United States where the old-time art of quilting has become a community industry with all the women of the neighborhood busily stitching away on the modern applications of this lovely art, indicates something of the popularity of this kind of needlework. But these organized workers can supply only a very small fraction of the work for which there is a demand. So the woman working independently, who wishes to turn to this fascinating branch of needlework as a money-making idea, will find there is plenty of demand for her work.

The vogue for early American furnishings has brought a return of patchwork quilts. Many women who piece them do not feel that they can quilt them and are glad to hire the work done. The charge for quilting quilts is usually based on a certain amount for each hundred-yard spool of thread used for the work.

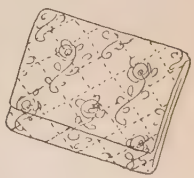
185. Modern Adaptations.—Quilting does not stop with the old-time patchwork quilts, however, for there are many modern adaptations of it. Very beautiful coverlets of taffeta, satin, and sateen are stuffed with down or lamb's wool and quilted in charming patterns. Little comforts for children's beds are decorated with childish motifs in quilting. Pillows, stool tops, chair pads, hand bags, sports coats, negligées, and boudoir novelties, such as

dress hangers, sachets, handkerchief, and lingerie cases, are among the lovely things that are being hand-quilted. Since many of these articles are so small as to require much less than a spool of thread for quilting, the charge is usually based on a fixed rate per hour for the time used.

186. Italian Quilting.—Besides the usual kind of quilting, which is padded evenly all over and with which every one is familiar through its use in quilts, there is the trapunto, or Italian, quilting which is much used for novelties. Designs for this type of quilting are planned with two rows of stitching coming close together so that a padding of wool may be added to these parts of the design by drawing wool yarn in between the rows of stitching from the wrong side. Sometimes this yarn is the only padding used in the design, but at other times a thin layer of sheet wadding is used all over and the yarn added to emboss the design. Cheesecloth or other loosely woven material is used for the back of the work, as this facilitates the drawing in of the yarn. In such case, however, it is necessary to add a lining in Italian quilted robes and jackets.



Pillow of taffeta or panne velvet decorated with Italian quilting



Hand-quilted purse of printed cotton suitable as a sports accessory

MAKING PATCHWORK QUILTS, NEGLIGÉES, AND PILLOWS

187. Quilts.—A means by which older women as well as young, active ones can earn money is by piecing quilts, using either their own or the customer's material. In most cases, the sewing can be done on the machine, but if, for physical reasons, one is unable to use a machine, it can be done by hand, the hand-pieced ones being more valuable, of course, than machine-pieced ones. In either case, time can be saved and the effect of the finished work improved by keeping a pressing iron at hand and pressing the seams and completed patches freely.

188. Utilizing Scrap-Bag Contents.—Almost every household has a bag of scraps that will yield a large amount of material for patchwork. Suggest to your neighbors that they bring their scrap

bags to you and let you tell them what you can make of their contents. Separate these scraps according to materials and colors. Some of the bright cottons can be used for pillows, stool tops, chair pads, and quilts. Light-colored cottons can be used for quilts too, but daintier effects result if they are used alone rather than with the bright colors.

189. Negligées.—Silk scraps make charming patchwork negligées. For this purpose, the silks should be separated into strong-colored and pastel groups, the strong colors being effective for brunettes, and the pastels, for blondes. To make a negligée, two different methods can be followed. Either you may sew the pieces together as for a "crazy" quilt, pressing often, cut the garment sections from this as you would from new material, and then line it, or you may start with the kimono cut and made out of the lining material and then sew the patches to this. In both cases, the seam lines may be finished with fancy stitches, such as chain-, blanket-, or feather-stitching. The second method has the advantage of allowing you to place the patches where they will produce the best effect and of doing no more work than the actual garment requires.

190. Pillows.—Patchwork pillows, made of pastel silks in the same way, are very effective. Other silk pillows, made like large quilt blocks and then quilted, are very attractive.

MAKING BUTTONHOLES

191. Even in this age of slip-on clothes and snap fasteners, there is still need for buttonholes, particularly on children's clothes, house dresses, and men's garments, so a woman who excels in making them will usually find a buttonhole-making service quite popular. One of the advantages of the work is that it can be done at home in odd minutes. Frequently tailors and dressmakers are glad to know of some one to whom they can entrust this work and will keep a woman busy during her spare time just making buttonholes. Bound buttonholes may be included in the service, too, if one desires.

The charges are made according to the size of the buttonholes and whether the fabric is easy or difficult to work on.

TEACHING AND CONSULTING SERVICES

A CONGENIAL FIELD

192. Some women like to plan and direct work, but they have a distaste for the detail required to carry it out. In the field of sewing, there are undoubtedly many who find the actual work irksome but who have a good grasp of the technique of the subject, who understand its principles and are quick to see a defect or to suggest a remedy, and who have, perhaps, a natural bent for imparting their knowledge to others. Such women will do well to organize sewing classes or to offer a consulting service on the various questions that arise to confuse the amateur dressmaker. In fact, both of these services may be offered by the same person.

193. Place for Giving Service.—The sewing classes may be planned for both children and adults and may be held at your home or in a room or studio in a downtown building that will prove convenient to all. If you fit up a room or studio for teaching, you may hold your consulting service here or you may go to your customer's home and give individual instruction.

194. Appearance as a Selling Factor.—In offering special services of this kind, remember that your own attractive appearance is one of your biggest assets. If your own clothes are becoming, neatly made, and fit perfectly, the persons you are trying to interest or to teach will have confidence in your ability. Don't subscribe to the statement that a dressmaker never has attractive clothes to wear herself. Let your appearance help to sell your service.

SEWING CLASSES FOR CHILDREN

195. Requirements of Teacher.—In a town where children are not taught sewing in school, very interesting classes can be formed among girls of from about ten to sixteen years of age. To make such classes entirely successful, one should have, in addition to a thorough sewing knowledge, a liking for children and a natural bent for teaching. Also, a pleasing manner that will make a mistake seem natural, the correction clear, and the method easy is an asset. And patience is an absolute requirement.

196. Methods of Obtaining Pupils.—There are various ways of arousing interest in your project among those you hope to enroll.

For instance, you may call on the telephone the children whom you think might be interested. They will be very much flattered by a personal call and will spread the news among their small friends. Or you may have an announcement of your project made at the Mothers' Club and other women's organizations.

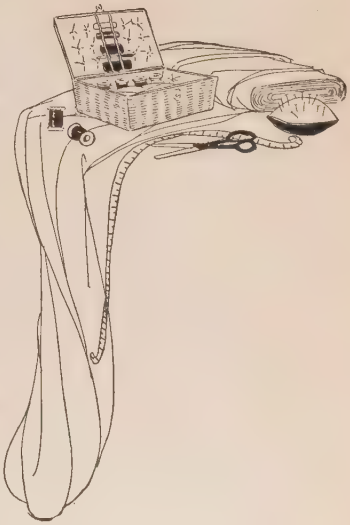
If your community has a Girl Scout or Campfire Girls' organization, it is a good plan to arrange with the captain or guardian of the group to attend one of the meetings and tell the girls personally just what your plans are, with the idea of interesting them in joining the classes. This is a particularly happy way of getting in touch with an interested group, for members of both organizations receive credits, or honors, for work in sewing. To help in arousing interest, it is well, at such a meeting, to show the girls some simple, attractive little garments, such as step-ins, a nightgown, or a slip that they can soon learn to make.

197. Size, Price, and Time of Classes.—For best results, the classes should not exceed ten members each, and they should be arranged so that there is not much age difference in the members of any one group. A fair charge is 75 cents a lesson, or $10.00 for a course of fifteen lessons for each child. It may be varied, however, in case this seems either too high or too low for your particular community.

During the winter months, while school is in session, all classes should be planned for Saturday. Since two hours is the ideal length of time for a class, you can have one class in the morning from 9:00 to 11:00 and two in the afternoon, one from 1:00 to 3:00, and the other from 3:30 to 5:30. It is well to give yourself that thirty minutes' respite between classes, as there is sure to be a little confusion when the first group leaves and the second arrives. And if they are really interested, there is a tendency for them to

"come early and stay late." But for your own protection, don't allow too much irregularity in this.

198. Necessary Equipment.—For your classroom, you should have a rather large, well-lighted room with the floor either bare with the exception of small rugs or covered with linoleum. If the floor has a large rug, use a muslin covering over the rug. The equipment should consist of from one to three sewing machines, a long mirror, a good-sized table for cutting, and smaller sewing, or card, tables that can be folded away when not in use. Straight-backed chairs are quite satisfactory. It is also well to have the best fashion and dressmaking magazines around so that these will be available to the students at all times, particularly for classes of older girls after they progress to the stage of making dresses.



199. Planning and Conducting the Work.—The plans for the actual work to be done will depend very materially on the class, though you should have some rather definite ideas in mind before organizing your classes. Then, at the first meeting, talk over the plans with the girls and make any minor changes that they may suggest, provided such changes seem advantageous. There should be no charge for this preliminary meeting.

At this time, too, have each girl make a list of the personal equipment she will need—needles, thread, pins, tiny pincushion, thimble, tape measure, sharp shears, emery bag, and a sewing basket or box in which to carry them. Material for the first problem also should be decided on. All these things she will bring with her to the next meeting.

Plan your work so that each lesson leads logically to the next, and have everything the child does applied to something usable, for young minds do not always recognize the value of sampler practice. Also, in order to sustain interest, introduce into each lesson something new.

The first lesson in a class of beginners might be devoted to making a towel. This is the time to explain the warp and woof threads, how to straighten the ends of the material by drawing a thread, and how to turn and baste the hems and do the hemming, which may be finished at home.

At the next meeting, a lesson in simple embroidery stitches might be given, the teacher explaining and directing the stamping of transfer designs on the towels. Do not do the work for the children, but in so far as possible have them do everything for themselves.

The next project might be a bag, applying the French seam. A hemmed or hemstitched handkerchief with lace whipped to the edges would be a means of teaching still others of the simple stitches.

When all of the essential stitches and seams have been applied in this way, the next logical step consists of cutting from a pattern a simple undergarment, such as a slip, and making it on the machine. Teach the children to use the machines and have them practice stitching on scraps until they can stitch fairly straight seams before they stitch a garment. Proceed in this way through your entire course.

200. Teaching Older Girls.—In classes for older girls, the lessons may begin with undergarments, followed by negligées, aprons, blouses, skirts, and simple dresses. It is not necessary to make all of these, but they are given as suggestions from which to choose. The girls themselves may be able to suggest acceptable projects, because they know the garments that they need. Cutting without patterns may be taught in the underwear lessons.

Plan the work so that only a definite number of lessons will be devoted to any one project, and mention at the beginning of the project just the length of time you expect to spend on it, for having a goal to reach in a certain time is always an incentive.

Before taking up any new garment, the girls may bring in pictures of various styles of garments. Paste these on a large sheet of construction paper to make a poster that will furnish the class with ideas for styles and trimmings.

The girls will want to talk, because it is entirely natural to feel sociable when sewing in groups. Take advantage of this, and lead the conversation into discussions of becoming lines and colors for different types, the different kinds of trimmings and their relative virtues, the proper uses of the fine textile fabrics, and any similar

subjects that may have to do with the project on which the class is working.

Work always to bring out the student's originality, to develop her taste, to encourage an appreciation of the importance of well-executed details, and to inspire a wholesome love of beauty in line, color, and texture.

SEWING CLASSES FOR ADULTS

201. Prospective Students.—Many young mothers, and older ones too, find themselves handicapped because they do not know how to sew beyond the very plainest stitching. Such women would welcome an opportunity to learn how to make little dresses and suits for their children as well as home dresses, aprons, and simple afternoon frocks for themselves. Also school girls, who love dainty underwear and pretty frocks but cannot afford to pay the shop prices for ready-to-wear garments, are glad to learn to make them for themselves. Business girls are often interested in sewing, too, but hesitate to attempt very much because of limited training or experience. Among these groups, a woman who wishes to teach sewing to adults rather than to children, will find many prospective students.

202. Arrangements for Classes.—Much that has been said about conducting sewing classes for children applies as well to conducting classes for adults. The necessary classroom equipment is practically the same, and the charge may be the same or more as seems fitting in the individual community. In this case, also, two hours is the ideal length of time for a class period. If your students are business girls or school girls, evening or Saturday afternoon classes will have to be arranged. If they are housewives, any afternoons that the groups may decide on can be used for the classes. Since adults will want to go into more complicated problems than will arise in children's classes, a great deal of personal instruction will be required, and so it will be especially necessary to limit each class to eight or ten members. Sometimes adults prefer having two or three lessons each week so that garments under construction may be completed more quickly. Classes should be arranged to suit the needs of the students.

203. Planning and Conducting the Work.—Older girls and women usually want to begin by making a dress, but this is too big

an undertaking without practice and experience. You must tactfully show them the wisdom of first making a piece of lingerie, an apron, or some other garment that will involve only the simpler stitches and seams. The experience gained in making this garment will give them confidence to progress to something more difficult. In this kind of class, machine sewing can be taught immediately, for quick results usually appeal to busy women more than does fine hand sewing.

Considerable discussion of lines, fabrics, and colors for various types also should precede the making of dresses. In fact, suiting style to the individual should be emphasized throughout all the lessons.

Patterns and their alterations to fit various figures should be discussed thoroughly in such a class and then demonstrated by the alterations that must be made in cutting dresses for the various members of the class. Then, after a time, the use of patterns as foundations for designing or copying garments may be presented.

Cutting and fitting also should receive considerable attention in a class of adults. Whenever a new cutting or fitting problem arises in connection with a garment that one student is making, the attention of the entire class should be called to it while the proper method of handling it is demonstrated. It is an advantage to have various types of figures in the class so that several kinds of fitting problems can be demonstrated.

An interesting plan, when the students reach the stage of making dresses, is to have each one bring to the class a picture of the dress she intends to make and tell you what steps will be taken in making it, giving them in their logical order. This "mental dressmaking" is excellent practice in dress analysis and exposes any detail that might prove too difficult for the student to execute. If this happens, she will undoubtedly choose a simpler design.

204. Teaching Sewing Other Than Dressmaking.—If you prefer to teach something less technical than dressmaking, organize a class of women and girls who wish to learn to make lamp shades, pillows, or any type of art novelty that is popular at the moment.

Embroidery is another subject you might teach in such a class. It is not necessary that all pupils be working on exactly the same project, especially if the class is small.

ORGANIZING SEWING CLUBS

205. Very frequently women want some help with their sewing but do not care to go into the study of dressmaking as deeply as would be the plan in the sewing classes just discussed, preferring to have the lessons on more of a social basis. In a community where this is the attitude, a social sewing club may be formed to meet in the afternoon once a week or once in two weeks at the

various homes in turn. Here the women bring their own individual things, usually garments that require hand-work, and sew on them while they visit. The duty of the instructor is to give them whatever help they need on the articles they are making. Though most of the work is done by hand, a sewing machine should be available for any who need it.

Since the work of the instructor is not so technical as in teaching a sewing class, her fee is less, usually being about 25 cents from each member at each meeting. The hostess usually serves light refreshments.

VISITING CONSULTANT

206. A very pleasant kind of work for the woman who is technically trained and has had considerable practical dressmaking experience, is that done by a visiting consultant. The plan is to

sell one's services as a dressmaker for a period of one or more hours to individual women who are themselves fairly competent seamstresses but who feel the need and know the value of the assistance that an expert can give them in designing and fitting. The visiting consultant can make herself invaluable to such women, especially if she exerts an effort to keep up to the minute in fashions so that she can give advice on the latest lines and colors as well as the newest finishes and trimmings for all kinds of garments. In short, she should make herself an authority on everything pertaining to fashion and dressmaking. Her charges should be by the hour.

COMMERCIAL POSITIONS

VARIETIES AND ADVANTAGES

207. Besides all the special articles that one can make and sell, the possibilities for sewing by the day or at home, and the many types of special service that one may offer, there still remains another field for the woman who sews and that includes commercial positions with stores, pattern companies, and fabric manufacturers. In truth, with ready-made articles of clothing growing cheaper all the time, these agencies find it necessary to put on demonstrations and displays a great deal of the time in order to keep interest aroused sufficiently to sell their piece goods and related products. While most persons recognize the fact that they get better value for the same amount of money when they purchase the materials and make their own clothes, they often follow the easier course and buy ready-mades, even though they have the time and the knowledge to sew. So the beauty of the fabrics, their possibilities in making, and the ease with which dresses can be made over the patterns put on the market must constantly be kept before the eyes of the public.

Even the ready-mades themselves must usually be altered to fit those who purchase them as they are made for standard sizes and most people vary more or less from these sizes. So a woman who understands sewing and fitting can often obtain a desirable position in the alteration department.

Positions of these varieties appeal to many women because they offer business contacts which a woman, ordinarily confined to just home activities, particularly prizes and because the remuneration is steady and certain. Also, they sometimes provide work of part-time nature that will possibly be a step toward something permanent.

DEMONSTRATING

DEMONSTRATING AS A PROFESSION

208. Because a great many people are unable to visualize the effect of a made-up garment merely by looking at a piece of material or a pattern, the manufacturers of fabrics, the pattern companies, and the stores that sell both fabrics and patterns, have found that it is an excellent plan to demonstrate that effect to the buying public by showing made-up dresses. Such demonstrations are planned to increase the sales of materials or patterns or both.

209. Qualifications.—To be able to conduct demonstrations, a woman must have a thorough knowledge of sewing, be well informed on the fashion points of the moment, have a pleasing personality, and be able to speak well in public. Also, she must be free to give all of her time to the work and to travel wherever the work takes her. A regular weekly salary plus traveling expenses is paid to such demonstrators.

210. Nature of Demonstrations.—The demonstration usually consists of a number of dresses, worn by living models, who are in most cases employees of the store, such as sales girls. As the models are shown, the demonstrator gives a talk concerning the underlying style principles as well as the practical details involved in making them and the amounts of material required, the demonstration lasting about one-half hour. Then an opportunity is given to women in the audience to ask questions pertaining to the particular models shown, or fashions in general.

When the demonstrations are promoted by fabric or pattern companies, the demonstrator usually travels from place to place, staying about a week at each place, carrying with her the dresses that have been made up at the headquarters of the firm she represents, either by herself or some other members of the staff, and giving several demonstrations a day. The stores chosen for the demonstrations are, of course, the ones that sell the goods manufactured by her company, whether fabrics or patterns.

CONDUCTING OCCASIONAL DEMONSTRATIONS

211. A woman whose time is more limited, but who is qualified for demonstrating and to whom it appeals, can frequently make arrangements with leading merchants in her own and nearby towns to let her put on a demonstration or series of demonstrations once or twice a year, usually in the spring and in the fall, to promote the sale of new materials and patterns. Almost any alert merchant will be able to see the value to him of such demonstrations if they are presented to him clearly and logically.

212. Conducting the Demonstration.—The demonstrations may be carried on much as just described for professional ones though, when sponsored by the individual merchant, fewer dresses are used as a rule, from six to twelve being an average number. These are made by the demonstrator, using material for sale in the store and patterns from the pattern department, before the time scheduled for the event, and then are worn by sales girls, acting as mannequins. Hats, shoes, gloves, and other accessories, appropriate to each costume, may be assembled from the various departments of the store, worn by the mannequins, and so promoted at the same time.

213. Introducing Variety.—If only one demonstration is given, it should include costumes for various types of people. If several are to be given, each might emphasize clothes for a different type or for some particular occasion, as afternoon, sports, or evening, though it is always wise to introduce enough variety to keep up the interest of an audience of mixed types. Children's clothes also have a great appeal, especially when worn by small models.

214. Disposing of the Garments.—It is often helpful to have the demonstration garments on display in the department after the demonstration, either on the sales girls or on dress forms. After they have served their purpose in promoting the sale of piece goods and patterns, they may be sold for as much as the material cost the merchant, so that he loses nothing on them and gains much in advertising.

215. Charges.—In regard to payment, you can specify a certain definite sum to cover all of your work, or you can charge by the hour for time spent in planning the event, making the dresses, and

doing the actual demonstrating. The former method is usually more acceptable to both the merchant and the demonstrator, but in following it, be very careful, in deciding on the sum, not to underestimate the amount of time that you will have to spend.

MAKING DRESSES FOR DISPLAY PURPOSES

216. If the merchant is not interested in having an actual demonstration, try to persuade him to let you make up a few dresses from materials and patterns on sale for display purposes. They may be placed on forms in the windows or worn by one or two girls in the pattern or piece-goods departments. As a customer approaches, the girl can display the dress to her, show her the material in the piece and any other materials suitable for the same model, and tell her the amount of material required to develop it and the price per yard. The charge for such work is usually by the garment.

DOING ALTERING IN A STORE

217. Nature of Work.—Every store that sells ready-to-wear clothes must maintain an alteration department to take care of changes that must be made in garments in order that they may fit the individuals who buy them. In large stores, several people are employed in the alteration department. In stores of average size, one person can usually handle the work, while in small stores it is only part-time work for one person.

218. Securing Positions.—To obtain a position of this kind, one must have a thorough knowledge of cutting and fitting and a good general knowledge of sewing. Interview the director of employment or the general manager of the store. Be very careful, in preparing for this interview, to wear garments that fit you perfectly, as that will help to inspire confidence in your ability as a fitter. During the interview it will probably be necessary for you to give some proof of your ability by actually fitting a garment or two. If you have done fitting or dressmaking before, give references from your former employer or from your most prominent customers.

Do not be discouraged if you do not obtain a position on first application. Perhaps the store is not in immediate need of your services. In such case, ask the employment director to keep your name on file so that you may be called in when help is needed. Meanwhile, interview other stores, because there is always a possibility that they can use your services.

219. Salary.—If you work full time, payment is by the week; for part-time work, it is usually by the hour. Most stores have a definite salary schedule for such work, to which they adhere very closely.

DATE DUE

Th

TT 515 .W66 S49 1929
Woman's Institute of Domestic Arts and Sciences.
Sewing for profit

646.2
W72sp

3 0380 00006908 8